REPORT RESUMES

ED 015 902 24 TE 000 202

PERSUASION. RHETORIC CURRICULUM V, TEACHER AND STUDENT VERSIONS.

BY- KITZHABER, ALBERT R.
OREGON UNIV., EUGENE

REPORT NUMBER CRP-H-149-69
REPORT NUMBER BR-5-0366-69
CONTRACT OEC-5-10-319
EDRS PRICE MF-$0.50 HC-$4.60 113P.

DESCRIPTORS- *COMPOSITION (LITERARY), *CURRICULUM GUIDES, *ENGLISH CURRICULUM, *ENGLISH INSTRUCTION, *RHETORIC, CURRICULUM RESEARCH, GRADE 11, INSTRUCTIONAL MATERIALS, LOGIC, SECONDARY EDUCATION, SPEAKING, STUDY GUIDES, TEACHING GUIDES, WRITING, PROJECT ENGLISH, OREGON CURRICULUM STUDY CENTER, EUGENE,

THIS 11TH-GRADE RHETORIC UNIT PRESENTS THE PROBLEMS INVOLVED IN CHOOSING THE MOST EFFECTIVE AND PERSUASIVE WAY OF ARTICULATING AN IDEA. LESSON 1 OF THE UNIT, "SOUND REASONS," EXPLAINS DEDUCTIVE AND INDUCTIVE LOGICAL PROOFS. LESSON 2, "WHAT'S THE EVIDENCE," ATTEMPTS TO HELP THE STUDENT UNDERSTAND THE USES OF EVIDENCE AND THE PROBLEMS OF USING IT AND SETS UP EVALUATIVE TECHNIQUES FOR DIFFERENT KINDS OF EVIDENCE. LESSON 3, "THE POWER TO MOVE," CONSIDERS THE PROPER USE OF THE PSYCHOLOGICAL OR EMOTIONAL APPEAL TO ACCOMPLISH DESIRABLE ENDS, AND LESSON 4, "WHO SAYS SO," ELABORATES THE CONDITIONS UNDER WHICH PERSONAL PROOF IS AN EFFECTIVE PERSUASIVE INSTRUMENT. THE STUDENT VERSION CONTAINS INTRODUCTORY EXPLANATIONS OF MATERIALS, COMMENTARIES AND EXERCISES ON TEXTS AND PROBLEM SITUATIONS, DISCUSSION QUESTIONS, AND SPEAKING AND WRITING ASSIGNMENTS. THE TEACHER VERSION CONTAINS INSTRUCTIONAL AIDS AND SUGGESTIONS FOR ASSIGNMENTS AND PRESENTATION OF MATERIALS. A TEST DESIGNED TO ACCOMPANY THE UNIT IS APPENDED. SEE ALSO ED 010 129 THROUGH ED 010 160, ED 010 803 THROUGH ED 010 832, TE 000 195 THROUGH TE 000 220, AND TE 000 227 THROUGH TE 000 249. (DL)

ED015902

OREGON CURRICULUM STUDY CENTER

PERSUASION

Rhetoric Curriculum V
Teacher Version

TE000 202

The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

OREGON CURRICULUM STUDY CENTER

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

PERSUASION

Rhetoric Curriculum V
Teacher Version

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY Albert R. Kitzhaber

TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE U.S. OFFICE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."

The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

PERSUASION

The concentration in rhetoric so far this year, first on developing an honest opinion, then on understanding the audience, should (if there is anything to Kenneth Burke's theory of logical progression) lead the student to the vital question of how to bring the two together. However fully he understands and honestly he believes in his idea, however intelligently he has analyzed his audience, he still has the problem of how to present the idea in the most effective way--or, in the words of Aristotle's translators, he must find the available means of persuasion.

The problem is forecast in the introduction with E. E. Cummings's letter to a student. It represents the ideal writing situation--an acknowledged expert giving a solicited opinion to a receptive audience, no doubt hoping for the words of wisdom by return mail. Even in such an ideal situation the writer must, for reasons of honesty, express unwelcome ideas about the difficulty of writing. His nobody-but-yourself theme shows a warm understanding of the desires of youth; he has judged his audience well in offering both challenge and the reward of individual achievement.

This example leads into the more usual situation of the writer-speaker whose expert opinion has not been solicited. The hypothetical instance given the student for analysis--a debate over a class party--is much closer to his own experience, since he must advance and support views in conflict with the desires of other members of the group. The example suggests the full range of persuasive methods--logical, psychological, and personal proofs--though none of these technical terms are introduced. It also directs attention to the first procedure of defining the terms.

QUESTIONS TO DISCUSS

1. Among the suggested arguments. all three of the first group are likely to be effective if the majority favors swimming, if full participation of the class is desirable, and if a swimming party would draw larger attendance. In some situations, none of these might be true.

2. The arguments of ease in arrangements are all logical, if true. The second (b) would require investigation; lighting the pool and providing lifeguard service might entail unexpected expense.

3. Anticipating opposing arguments is always important. The tradition argument is often strong, but since it is chiefly psychological it is vulnerable to logic. Citing the success of other schools should be effective with peer-conscious groups.

4. The question of who presents an opinion takes the student into the concept of personal proof. Class officers might carry weight if they speak somewhat officially as reflecting sentiments expressed to them, or appear as particularly judicious because of their experience with decision-

making. A new student may be open to challenge as unacquainted with the mores of the group unless he strikes the class as able to contribute fresh ideas. The suspicion of personal motives behind advocacy is immediately damaging, though sometimes frankly confessing bias is persuasive. The non-dancer might confess his bias as representing a segment of class opinion. The good dancer who supports the swimming party has a possible advantage if he emphasizes that his view is based on judgment of what is best for all; the argument is particularly strong if the speaker shows that it goes against his own preference.

The questions at the end of the student introduction sum up the methods of persuasion to be elaborated in the lessons of the unit. It is important to emphasize that the methods are not really separate; studying each in turn is a matter of focusing the emphasis on one part of a total process.

Lesson 1: Sound Reasons

This lesson takes up logical proofs, both inductive and deductive. It opens with the reminder that the writer or speaker must anticipate the mental reservations of the audience and the questions they raise as the idea is presented. The writer-speaker assumes the responsibility for satisfying the audience that the views expressed are based on sound reasons.

Check Your Assumptions

In the tenth grade rhetoric the students examined assumptions as basic to the deductive or enthymemic reasoning processes; assumptions form the premises, and some agreement on fundamental assumptions is essential for any concurrence on conclusions from inferential reasoning.

The opening paragraphs from one of Adolph Hitler's speeches provide an example of the importance of assumptions. Any speech of Hitler's would make the point; this one was presented in February 1938, before the German Reichstag on the fifth anniversary of the National Socialist State. Though the immediate audience was the German parliament and the German-speaking radio audience, Hitler was actually addressing an interested world, for the policies of the German dictator were already known to be potentially dangerous to the welfare of other nations. The English translation of the text of the speech appeared in the New York Times, as well as in many other papers.

QUESTIONS TO DISCUSS

1. Hitler asks the audience to believe that the foreign press, or "a certain portion" of it, was both ignorant and arrogant; that it flooded the New Reich with dishonest statements and unfounded malicious criticisms; that it unfairly judged an innocent "model" people. Whether newsmen

considered themselves apostles is not clear in the syntax, but this charge is possible to construe from the words. Hitler suppressed the news reports, he says, to protect the successful work of his government from criminals and insane opponents who disturb the mission. All criticism, he asks the reader to believe, is insane, dishonest, Bolshevist, revolutionary terrorism, reactionary dreaming, or idle malice, motivated by hatred or superciliousness. The attitude of foreign nations is based on hate, arrogance, or possibly envy in jealous and lazy countries unwilling to work themselves.

2. Hitler's statements depend upon these assumptions: that foreign nations are enemies without integrity, jealous of Germany's success; that the press is entirely dishonest; that any criticism is detrimental to the state and is rightfully repressed (all critics are criminals or traitors); that his will is the criterion of justice.

3. Hitler has offered no evidence of exemplary Nazi discipline, strength, and restraint; he simply makes the assertion. In fact, he produces no evidence in support of any of his charges. In 1938 he might have been able to find evidence that the German wage system had some advantages, and that foreign nations experienced crises, but certainly not that they had only crises. (Some of the severest crises he himself occasioned). His only real evidence is that Germany has achieved some prosperity and recovered from a material collapse, and that it has become a great steel state. But the success of a program does not establish the rightness of it, nor the justice of silencing critics.

4. Instances of name-calling are numerous and need no explanation.

5. Hitler's assumptions could seem reasonable only to advocates of dictatorship; his "reasons" are much too flimsy for a student of rhetoric.

The importance of the excerpt is the demonstration it offers of the danger in too-ready acceptance of the loud assertion. If students can realize that such statements were wildly cheered by masses of people who could not all plead total lack of education, and that the Nazi regime depended ultimately on a confused, acquiescent public, they should be impressed with their own obligation to examine the reasons behind statements they are asked to believe. Their responsibilities as members of the audience are fundamental to the study of rhetoric, as are their responsibilities to offer sound reasons when they present an idea to an audience.

Reasonable Assumptions

The pertinent point of this discussion is that the writer-speaker proceeds intelligently if he considers how far his audience shares his assumptions, and when he needs to support his premises. If he finds that he cannot support a premise, his only honest course is to abandon it and re think his opinion. If he is on secure ground, he may still have to satisfy the audience. In some instances he may need to establish his major premise; in others his minor premise; on controversial questions he may need to support both. When he can assume wide agreement he wastes time and effort belaboring accepted points. A useful example of the effective management of premises is the familiar Declaration of Independence, itself a complete enthymeme in substance and structure. The Declaration is given in the Student Version, and need not be studied in such detail as to absorb an undue amount of class time; most of the students will have studied it in other contexts. The points to stress are that it sets forth the major premises, then the minor premises, and proceeds clearly to the conclusion; and that the authors understood the audience well enough to judge wisely which premises could be assumed, and which required detailed support.

The basic assumptions (major premises) are stated in the second paragraph, but are not supported. They are held to be "self-evident." To the Americans of 1776, steeped in the philosophy of Rousseau and Locke, they were, and they required no bolstering.

If the structural pattern is set out in outline form, the enthymeme should emerge. Major premises appear in paragraph 2; the following paragraphs are minor premises, and the conclusion follows in the final paragraph. In simplified form the enthymeme is: Free men are justified in throwing off a government that denies them their inalienable rights; The King has denied us our rights; Therefore we are justified in declaring our independence. The minor premise is the one in need of support, as the class should see; it is not considered self-evident, for a statement of grievances or violation of rights is a charge that clearly needs more than assertion. It is interesting to note that the charges are leveled at the King, not at the Parliament, since a vital part of the American contention was that Parliament, in which they had no representation, held no power of jurisdiction over American affairs. The conclusion is logical on the basis of the evidence.

The language of the Declaration merits study as unusually appropriate to the purpose and the subject. It carefully avoids passionate words and plunging rhythms in the syntax in favor of balanced structure and precise nouns and verbs. The strong words like abuses, usurpations, despotism, are set in a context so judicious and carefully structured that the implications seem not only appropriate but necessary. Also, the evidence validates them; strong words are precise if they are adequately supported, and slanted only when they are used without the evidence that transfers them from connotative to denotative meaning. The parallelism and the repetition of "He has" and the phrases "for quartering, for protecting," etc., creates an effect of piling up evidence dispassionately and yet positively. The class should note the significance of the word "pretended legislation" on page 12, which carefully avoids an inadvertent concession of the power of Parliament; the general term "others" in the same sentence serves the same function. The paragraph just before the last mentions "our British brethren" as countenancing the attempt of their legislature to "extend an unwarrantable jurisdiction," again a careful wording to fix responsibility on the King and the people without recognizing Parliament. A study of the verbs in the Declaration reveals the firm resolution of the framers; the balanced structure creates the effect of sober judgment.

Kennedy's Inaugural Address is an excellent example of finding premises accepted by the audience. The reasoning is enthymemic throughout, and Kennedy judged his audience so well that he did not need to state many of the premises; he could depend on the audience to supply them. This audience comprised not only the immediate throng at the ceremonies in Washington, but also the vast television and radio audiences in America and other parts of the world--even the reading audience who would see the printed text. And no doubt he also had an eye on history.

QUESTIONS TO DISCUSS

Kennedy assumes general agreement that Americans are deeply patriotic and willing to make sacrifices; that everyone wants peace; that science offers both terrifying and wonderful potentials for the future; that freedom is desirable, poverty is undesirable, armaments are undesirable but at the moment necessary, though they need controls. Last he assumes that nations and individuals share a responsibility for mutual respect, assistance, and preservation of rights.

His support is largely by enthymeme--a development of logical reasons. He uses little detailed evidence or specific example; more frequently he depends on deductive elaboration as in the section on pledges to various countries. Pledging loyalty to allies, for example, he gives the logical reason: united there is little we cannot do; divided there is little we can do--a double enthymeme with only the conclusions expressed. In the next paragraph his logical support is a reference to the lady and the tiger limerick, an enthymeme of analogy. The evidence by enthymeme is usually the reason why the policy is necessary or ethically right.

Kennedy has judged the audience carefully, as his mention of the various segments of the audience shows. He keeps to the broad assumptions almost everyone is likely to accept, following his own suggestion (page 16) that we should explore the problems uniting us rather than belabor the problems that divide. To the assumptions already mentioned might be added the advantages of negotiation over conflict, the necessity of firmness and possibly sacrifice in the interests of freedom, also that such efforts must have the sanction of God, are in fact "God's work." Since he addressed the entire world, Kennedy must take account of opposing views. Aside from using broad premises like the danger in atomic power, he combines firm statements of the intent of the United States to uphold freedom with assurances of the desire for peaceful negotiation--a balance of defiance, tactfully put, and conciliation. He points out dangers to both sides in overburdening armaments, pleads for joint responsibility in seeking solutions. In his final "ask not, but ask" plea, he seeks to unite all men by first demanding unselfish devotion from Americans, then extending the plea to individuals in all parts of the world, and cementing the point by urging that the same devotion be demanded of the new administration.

The address is carefully organized and provides clear transitions reinforced by repetitive statements in parallel structure. The first part of the speech states basic American principles as founded in tradition, reaffirmed by modern conditions and experiences. Next is a detailing of American policy, stated as a series of pledges to various groups, ordered from allies to potential allies (new states, and people in huts and villages), to doubtful friends (South America), to the UN, to opponents. The statement for adversaries makes the transition from pledge to request; the ensuing section sets forth recommendations for solutions. The final paragraph issues a challenge and an appeal to action along with a reaffirmation of the new President's dedication to the task. The opening words of each paragraph are keys to the main divisions--"to those allies, states, people," in the pledge section; "Let both sides--" in the solutions section. Key words run through and link the other paragraphs--beliefs and rights in the first paragraph; summons, call, responsibility, endeavor in the last.

The inaugural occasion prescribes to some extent the purpose of the address, with variations according to the circumstances. An incoming President is expected to set forth the aims and proposed policies of his administration, to review the significant problems and outline solutions, as well as to rally the country behind him. It is not the time to discuss divisive issues or revile opponents. The campaign is over, and on this day both parties suspend their differences to listen as Americans; the President's chief mission now is to unite the country. In some inaugural addresses the President is constrained to deal primarily with domestic problems, as Roosevelt was in 1932, when the problems of the Depression were important and foreign affairs were less so. For Kennedy, domestic issues were less pressing than foreign policy. The address is admirably suited to the expectations of the audience: it expresses the hoped-for firmness, confidence, and encouragement. It was immediately hailed by critics as an excellent, even a great speech, worthy of preservation as a significant document in American history and literature.

The language of the speech is unusually effective. It is oral style; the parallelism is heavy for written discourse, and the repetitions are overdone for a reader. In speech, all these devices are effective for both unifying and emphasizing the vital ideas. Kennedy's wording is particularly careful when he speaks to the enemies of democracy; he avoids accusation and lets the shoe fit, so to speak, in the phrase, "those nations who would make themselves our adversary." In the line, "we dare not tempt them with weakness," he suggests the necessity for self-preservation in the verb dare, and draws the whole force of ethical right to the side of the free world in tempt. These words combine challenge with tact. Kennedy's style is famous for juxtaposed phrases--repetition and antithesis. Familiar examples are "Let us never negotiate out of fear, but let us never fear to negotiate," and "If a society cannot help the many who are poor, it cannot save the few who are rich." Kennedy has been extolled as a phrase-maker; many of the sentences in this speech are quotable, but the most famous is the line, "Ask not what your country can do for you---."

The speaker or writer does not always find his audience as willing to unite with him as Kennedy's was on this occasion. Often the problem is more likely to be reconciling assumptions, or urging action the audience accepts as theoretically right but does not want to carry into practice. How to persuade in such circumstances is the next problem for the student.

How can you give the subject new importance?

A typical problem is finding a persuasive approach for a subject on which the arguments are already so familiar that they have no power to move. The speech summarized in the Student Version is a good example of fresh treatment of the old subject, safe driving. No one denies the importance of the subject or the strength of the logic behind it, but the reasons have been given so many times that most audiences tune out after the first sentence. This speech is effective because it is original; the personal examples are ordinary enough to seem immediate to the audience, and yet emphatic enough to strengthem the point. They are better than statistics for accidents because they focus on the human consequences, and they counteract the tendency of people to believe that accidents happen only to other people. The points of emphasis are simple and easy to remember; the direct conclusion, "You are my friends," leaves the audience with the strong reminder that accidents do happen to friends.

EXERCISE: Fresh Treatment

These exercises allow the student to think through the problem of making a fresh attack on a tired subject. He chooses one of the two exercises and prepares either a brief talk or a paper explaining his choice. In A, the first approach is the conventional cancer-danger argument; the second is much more original in its appeal to consideration of others--a point many smokers who are not themselves subject to allergies may not have thought of. In B, the first suggestion is more effective; it takes the unusual direction of comparing buying power of money for the audience and for a recipient of CARE. The use of personal experience--the "I have a son" opening and following details--make the situation real to the audience; it can seem to be happening to them.

But what if the audience really disagrees?

If the speaker or writer addresses an audience that does not share his assumptions, as he sometimes must, his problem is more complicated. Since people do have some common needs and desires he may, like Kennedy, find premises broad enough to be acceptable and reason from them to his point. Or he may appeal directly for a fair hearing for an unpopular view by asking the audience for sportsmanship. This is the essence of Henry Ward Beecher's approach to a hostile audience in England when he appeared to speak for the Union to an unruly group sympathetic with the Confederacy. His appeal is a combination of assurance that he intends to speak honestly and manfully with a compliment to the British reputation for fair play.

The applause indicated in parentheses in the text suggests that he was on the right track. The British may be peculiarly susceptible to this appeal, but an audience would be well beyond the reach of reason if it did not prefer to hear a fearless statement of opposing views instead of an "unmanly" capitulation to their prejudices. Beecher's last statement should challenge almost any group to attention; it puts the audience on its mettle to judge the facts and arguments for themselves, and to reject inadequately supported points.

The Bernstein selection is addressed to an audience not actively hostile but possibly prejudiced against jazz because of incomplete knowledge of the subject. Bernstein prepares for his point by mentioning impeccable musicians at the outset, builds on the natural interest in entertainment, and then deals with the usual objections to jazz, again associating them with masters of classical music. He treats the objections as mistaken notions, not wrong ideas. He sets up counterassumptions that jazz is no more "low" than classical music, that it is creative, therefore dignified, and that loudness is not a valid criterion of excellence. Finally he shows that jazz is an art.

ASSIGNMENT FOR SPEAKING AND WRITING

This is the first part of a progressive assignment to be developed through other lessons in the unit. Here the student is to select a topic and review the assumptions on which it is based. He should select a belief he thinks he can support even though other people may not agree with him. He is preparing eventually to develop the idea for an audience, either as a speech or in a paper, and his first problem is to review his own assumptions and the assumptions behind objections that might be advanced. In a brief paper or speech he should explain the unfavorable assumptions he might have to counteract, and how he might go about doing it. The outline developed if he plans to speak or the paper he draws up if he means to write should be reserved for future reference, with any notes or revisions suggested by the class when the papers and outlines are discussed. The list of suggested topics should not be taken as prescriptive; it is intended only as a starting point.

GIVE ME ONE GOOD REASON

From understanding the starting assumptions, the logical step is to examine methods of persuasion. This lesson focuses first on logical reasons since they are the primary prerequisite; any proposition for which no logical reasons can be given should be suspect. What kind of reasons to give depends upon the idea to be presented, since statements of fact and statements of value, for example, make different demands on the logical process. The fact-question is considered first as relatively less complex than some other types of questions, though lawyers, historians, and scientists might disagree. Extremely simple examples of fact-questions lead the student into the problem. The first three questions are quickly answered by observation or simple experiment--crumble the cookie and see. This is a simplified form of hypothesis. The last two require authority; the only sensible procedure is to ask the people who know. Questions that can be settled by these means should be; they are not proper subjects for debate or complicated logical deduction, and the citing of proper authority is sufficient to make them convincing. The scientist explaining his conclusions about an experiment goes through the first process, and when his answers must depend upon interpretation of the facts, he may need to review his findings and his reasoning for the audience.

The selection that follows is an effective example of the fact-question answered with logical reasons. Author Konrad Lorenz convinces the reader that his conclusions about the behavior of mallards are true because he reviews the progress of his own thinking--the hypotheses he developed and discarded, the checks he ran on the hypothesis that finally satisfied him.

At the beginning the author mentions several hypotheses about how fresh-hatched mallards respond to a foster-mother, but the hypothesis important to this discussion is stated in the sentence beginning, "The inference was clear---." His tests proved that he was right about the quack note, but he makes clear that he had to revise his conclusions. He sets up the hypothesis originally by eliminating other possibilities, in a form of residues argument.

Lorenz states his conclusion positively in the words, "My theory was indisputably proved," and the following three sentences (pages 24-25). These statements seem unassailable, for the author furnishes conclusive evidence gathered not in one short session, but in "hours on end."

He uses verbs carefully. In statements that report his actual observations he does not hesitate to use firm active verbs, sometimes intensified with adverbs like always, inevitably; but when he is speculating he qualifies the verb: "the secret must have lain"; "they seemed to think," or "perhaps" thought. Such meticulous discrimination between observed fact and interpretation increases the reader's confidence in the reliability of positive statements. The ending, in fact the whole tone of the selection, strengthens its credibility, for the author sees himself in humorous perspective. Phrases like "in my best mallardese," and the un-selfconscious reproduction of the quack call, like the whimsical ending, show that Lorenz is neither arrogant nor pompous. The details of description at the end also make the author seem impressive as a careful and appreciative observer of everything around him, hence likely to be reliable in his statements.

The selection by Lincoln Steffens is included to demonstrate another review of a hypothesis to establish a point. In this instance Steffens had to reverse his original impression as he checked it against the evidence.

QUESTIONS TO DISCUSS

1. In opening his essay with the faulty hypothesis, Steffens prepares

the reader for the discovery that he was wrong. The following material gains importance since it brought about the reversal; also the author proves himself candid and fair, since he confesses at once that he could see his mistake. The wording of the first paragraph informs the reader that the initial theory was wrong, even though the mistake is not positively stated. The verb "sneaked up," the tense of "had no doubt," the nouns "trouble-maker," and "portrait" fixed on the public mind, and the reversing words, "made him look like" demagogues, all prepare for a switch of opinion.

2. If Steffens had started out with his final estimate of LaFollette he would have lost the emphasis of the mounting evidence that changed his view. By taking the reader through his reasons for a change of attitude, he lets the reader make the new evaluation with him. When he does indicate the change, he increases the effect by showing how he proved to others who shared his first misapprehension that they had all been wrong.

3. The reasons he gives are partly personal observations and partly interpretation of the facts as he added them up. He makes effective use of the collapsing evidence of the Senator's opponents and of LaFollette's complete honesty about faults in his career. His reevaluation of the charges leads him to the reversal; he checked his hypothesis at each point by trying to find evidence that would verify it, and when his failure convinced him, he reassessed the Senator's motives by more careful cause-effect reasoning. The evidence is convincing, and should impress upon students the need for keeping an open mind as they gather evidence.

4. The most persuasive evidence of LaFollette's integrity is his forthright providing of all the records, favorable and unfavorable, especially his disclosure of faults his enemies had not mentioned. This convinces because it establishes a major premise: a dishonest man conceals damaging facts. The rest of the enthymeme follows. (Actually it establishes the minor premise, but by implication it supplies the major.)

5. The chief value of this selection is its demonstration that a hypothesis is only a starting point. It may be wrong, and the honest writer cannot accept it until he has checked the evidence.

EXERCISE--Testing a Hypothesis

1. This exercise gives the student an opportunity to work progressively through the process of formulating and testing a hypothesis. He may at first believe that with a score of 64 in a possible 100 he has failed the test or made a very low grade, perhaps a D. When he sees the scores of all the class he discovers that he is in the upper middle range; if the class is graded on a curve he may have a C+, on a lenient curve even a low B. But if he discovers that the class did badly as a result of negligence, the curve may be adjusted to a lower scale. This added information changes the hypothesis; the letter grade may be a middle or low C; if the teacher is administering a major jolt it may be a D--or an F. The validity of a hypothesis is intimately related to the extent of the evidence.

2. The second exercise is intended to suggest that common sense is a valuable guide. The situation the baby-sitter walks into may have several possible explanations, but none of the hypotheses suggested is highly plausible. Bandits have been known to abduct hostages, but fortunately not every day in the week. If a neighbor had come for aid, it is unlikely that the entire family would have rushed out to help, baby and all--knocking the crockery about in their haste. (The child is evidently young, since a highchair is in use). If the problem were a bomb scare, the parents would surely have intercepted a baby-sitter. The class may have other suggestions, and the outside possibility that some fantastic event has occurred perhaps cannot be entirely discounted in the outer-space age, but the simplest, most sensible explanation that takes account of all the details is usually the best hypothesis to check out first. The child may have suffered an accident (fallen from the highchair?) or choked on food or become suddenly ill, and the parents might have rushed for a doctor or taken the child to a hospital without remembering to notify the baby-sitter. This is not the only possibility, but it is a reasonable one.

OPTIONAL WRITING ASSIGNMENT

This assignment is included for use if time permits. The first possibility is somewhat like the problems in the two selections studied: the student reviews a hypothesis as he examined it and accepted, modified, or rejected it. The alternative is to set up a new hypothesis and think it through. If this assinment is used, the class evaluation should center on how convincing the reasons are.

Beyond the Checkable Facts--Logical Reasons

Whatever factual evidence will do for the persuasive presentation of an honest conviction it should be allowed to do. But many of the important questions people must discuss and decide require more than facts; questions of judgment, of value, of policy, depend upon the wise interpretation of the facts that can only result from logical reasoning about the evidence. Any question that can be answered by laboratory experiment should be so answered, and learned disputation about such questions is a waste of time. In the list of questions given the student, the first and fifth should forthwith be turned over to scientists and the solutions should await their findings The third question might be possible to answer over a period of time by careful experiment; but if the purport of the question is whether a specific student council should be allowed to institute such a policy in a given school, the question becomes a matter of judicious prediction based on logical reasoning and weighing of the probabilities. The second and fourth questions are not amenable to scientific experiment and must rely for solution on the resources of logic, the second question because it demands ethical judgment and is a matter of educated opinion; the fourth because the difficulty of isolating the influence of TV violence from other causes of the same effects is so great it is probably unmeasurable.

The discussion of logical reasoning patterns in this unit is necessarily simplified. Technical terms are kept to a minimum, and the types of enthymeme used are explained in non-technical language. This discussion of the enthymeme does not extend to the syllogism as explained in formal or symbolic logic. As Gilbert Ryle has pointed out in Dilemmas, the purposes of the philosopher and rhetorician are different from those of the formal logician, though both are "clients" of logic. In rhetoric, the acceptability of the premises can never be disregarded as it can in formal logic; rhetoric must always make the distinction described by F. C. S. Schiller in Logic for Use as the difference between truth and the truth claim in premises. The rhetorical enthymeme is as misleading or fallacious if either premise is untenable as it is if the reasoning itself is faulty.

The enthymemes used in the tenth grade rhetoric (principle-instance; analogy; cause-effect) are reviewed for the student and two other types (degrees and alternatives) are added. The most common fallacies are summarized and grouped under the headings: fallacies in the premises; fallacies in reasoning; fallacies in the conclusion, or non-sequiturs.

The selection that follows, Mark Clifton's "The Dread Tomato Addiction," is a spoof of logic in which all the evidence is true, but it does not prove the point. This is the cause fallacy: the effects are true, but the cause is not established; that is, other possible causes are not eliminated. The attention of the class should be called to the date of writing (1958); otherwise the dates in the article miss fire.

EXERCISE: Continued Preparation for a Paper or Speech. (This exercise should not be omitted. It is part of the progressive assignment.)

The student is now ready to carry his prospective speech or paper a step further. He has reviewed his assumptions; he should now line up the reasons why he believes he is right. He should put the reasons into a sentence outline, using at this point only the mainheads (the reasons themselves, not the full evidence). The central idea should appear at the top, then each reason should be listed in the form suggested in the Student Version. A good test is to read the word because at the beginning of each reason; the statement is true because A; because B, etc. This outline should be kept with the paper or outline on assumptions until the student is ready to complete the assignment at the end of this lesson.

Presenting Logical Reasons

The problem for the student now is arrangement of the material in the most persuasive form for the audience.

The speech that follows is an example of carefully ordered reasons in circumstances demanding both firmness and tact. It is the text of an address by an Indian leader at a council of white men and Indians where the Indians had been urged by a white missionary to accept the Christian faith.

QUESTIONS TO DISCUSS

Red Jacket's purpose is to explain that the Indians prefer to reserve judgment--an unwelcome answer that must reflect determination, yet avoid antagonizing the white men.

In finding Red Jacket's reasons and forming them into an outline, the student cannot start with paragraph one and work through; the introduction is long, and the thesis is not stated until near the end of the speech--the next to last paragraph. The reasons begin with the third paragraph, on page 37 (We have reason to distrust white men), and continue through the succeeding paragraphs. The class should notice that many of the reasons are stated as questions. When tact is important, this method is often effective; it avoids a positive statement and also suggests that the speaker is genuinely considering the problem, as his listener should.

The logic is impressive in this speech. It is almost a classic debater's rebuttal--you are advocating a new policy for us; we see no need for a change; and we are not convinced that this change would be desirable--but, we will keep an open mind and decide on the evidence. The reasoning is elaborated. The enthymemes on page 37 are effective, particularly the neat detection of fallacy in the question about religious disagreements.

The first two paragraphs are partly ceremony, partly courteous introduction to establish the spirit of good will, but they also prepare for the arguments to come. The first paragraph shows the importance of the Great Spirit to the Indians; the second sets the tone by reminding the white men they have invited the Indians and urged them to speak freely. The third paragraph is chiefly transition, and the fourth, fifth, and sixth explain the reason why Indians distrust white men.

The order of reasons builds the argument step by step:

The old life was secure and satisfying for Indians.
White men brought evil that led Indians to distrust them.
Indians are not convinced of the superiority of the white man's religion.
    (reasons for the doubt follow as questions)
        why do sects differ if there is only one way to worship?
        why should not our traditions be equally valid, especially since we do not argue?
        could not God have ordered different religions as he ordered different complexions and customs?
        can we believe the white men that this will not cost us money?

The pattern makes the point that experience is against accepting the white men's urgings, and also that the burden of proof is on the advocates of a change.

Whether the speech satisfied the white men is important to consider because it raises the question of how to evaluate speeches. In this instance, we can only speculate about the probable response, but the problem inevitably arises whether a speech can be called "good" or "effective" if it does not achieve its purpose--does not create in the audience the desired attitude or response in action. If a speaker urges the passage of a bill and the vote goes against him, has he necessarily spoken badly or ineffectively? One approach to the answer is to consider how far the effect can be measured. Is the vote, or the immediate action of the audience, the only test? Some of the effects may be long range; a speaker may, without completely shifting the attitude of hostile members of the audience, plant seeds of idea that eventually modify or alter views. Possibly a speech that seems not to affect the audience as it is intended to do reaches some few judicious listeners whose opinion is of greater value to the speaker's cause than the opinion of the majority. Probably the best answer to the question is one of the oldest--the speaker can be judged effective if he has made use of the means of persuasion open to him for the specific issue, audience, and occasion; if, that is, he has used the methods that ought to have been persuasive. If they are not, the reason may lie in the defects of the audience, not in the speech or the speaker.

Red Jacket's speech is extremely tactful. Its tone is mild and courteous; it includes gracious expressions of good will. Red Jacket does not make angry accusations; he refers to actions of white men that are too well known to be denied. He points out fallacies chiefly by questions that soften the implication of criticism. He is well into the speech before he mentions any of the differences between white men and Indians, and he phrases them carefully.

Constructing Patterns

In preparation for completing the progressive assignment, the student is given suggestions for possible structural patterns. The selections studied should provide a basis for recognizing the principles, and the list of possibilities should help the student think through ways of presenting his idea. He has made an outline of his reasons; here he is selecting a rhetorical plan to make the best use of his reasons.

ASSIGNMENT FOR WRITING AND SPEAKING

The student should now write his paper or present his speech, using all the preparation he has made. When the speeches are delivered, the class should listen especially for the effectiveness of the reasons given. Evaluation blanks are included in the Speech Manual for speeches to convince.

The class may work in small groups to read, discuss and evaluate the papers prepared for this assignment. Each group may select the most effective paper to be read to the class, or possibly submitted for publication in the school paper.

Lesson 2 What's the Evidence?

The purpose of this lesson is to help the student understand the uses and problems of evidence. In the first section the analysis leads the student to set up tests for evidence. Articles in the casebook have been used because they are good examples of evidence and because using them in this unit may help with the problem of getting material read for the later work on the research paper.

What is evidence made of?

In any discussion of supporting evidence the words fact and truth are unavoidable and can be usefully employed so long as students recognize the qualifications that must be put on them. The important point is that evidence usually means a compilation of facts, and that facts must be discovered through observation. All evidence rests upon observation, even the evidence of authority, the findings of a qualified observer. The student identifies evidence as observation by reviewing the selections he has read. Lorenz reported his own observations, as did Red Jacket. Students should see that citing authority is different from using first-hand evidence, but that both depend on observation.

Tests of Evidence

This section guies the student in setting up tests for evidence. The first selection, from the Witchcraft Trials in Salem, is based on a faulty premise--that behavior like that of the sow is caused by witchcraft. The cause is not established; this is post hoc reasoning, but the cause fallacy is inevitable in this instance, since the conclusion could be valid only if the assumption that witches exist were true. The first rule, then, is that evidence must be based on reasonable (acceptable) assumptions.

The next set of examples, based on the problems of interpreting observations, suggests a second test of evidence. The first example shows the hazards of trusting personal observation too far. Even eye-witnesses may think they have seen something they did not see; they may be in a position to see only part of what happens; they may be inattentive. Physical conditions of both the witness and the situation may affect the observations: events at night or in the dark are harder to see clearly; the report of a witness with impaired vision (or not wearing his glasses) are less reliable than they might be. If a time lapse has occurred so that the observer must depend on memory, the evidence is still less to be trusted.

The excerpt about George Washington presents a different problem. The writer is doubtless sincere enough, but he is an Englishman writing about a colonist, and an enemy colonist at that. His opinion is biased. The brief quotation from George III, a sour-grapes view of the American victory, is less judicious in tone, and obviously prejudiced; under the circumstances he might not be expected to think kindly of Americans. The final rule is that reliable evidence must be unbiased. The rules students have formulated are translated into questions in a summary.

Evidence based on Authority

Authoritative evidence is subject to the same tests as those for first-hand observation, but the use of authority adds the requirement of applying tests to the quthority quoted--how good an observer is he? is the question. These are roughly the same tests the audience applies to the speaker or writer--is he honest? is he competent? is he objective (unbiased)?

The H. L. Mencken article, sometimes called the Bathtub Hoax, is a lighthearted demonstration that impressive looking evidence may be entirely fabricated. Mencken wrote the piece for the specific purpose of showing the gullibility of most readers, and succeeded only too well. He could not kill the story, even though he tried several times; it is still quoted seriously now and again. This kind of hoax is more entertainment than cause for alarm, but the fabrication of factual evidence in other circumstances is a more serious problem, bordering at times on the sinister.

The competence of the authority cited is the point of the next selection, by Claude Fuess. In matters of opinion, the author points out, competence should be a rigorously applied test. His own evidence is drawn from observation.

The student as writer-speaker must not only judge the authorities he cites by these tests but also consider how to tell the audience that the opinions are honest, competent, objective. In the series of examples that follow, the first two are problems of honesty; neither authority would carry much weight with a sensible audience. Examples 3 and 4 have to do with competence. E. E. Cummings should be acceptable as an authority on poetry writing, but a judicious audience might well question the competence of an actor in the area of politics unless some evidence were offered of his knowledge and experience in that field. Talent for acting does not insure political wisdom. (Ely Culbertson, the bridge expert, who was also deeply interested in and knowledgeable about world government, was much distressed by the reluctance of audiences to take him seriously on that subject because he was so much better known for bridge playing.) In each of the other examples (5, 6, 7, 8) the authority is likely to be prejudiced. The tests of authority are also summarized as questions.

Important: A note to the student cautions that skepticism can be carried too far. In our effort to make young people think critically, we must guard against implying that nothing is to be trusted. If students cannot distinguish between strong conviction and prejudice, between ardent advocacy and dishonest propaganda, we have overtaught. Knowing what to accept is as important as knowing what to doubt; we must not let them lose perspective.

ASSIGNMENT FOR SPEAKING

This assignment is designed to bring the entire class into active participation in an oral review of the principles of evidence. It also advances their reading of the casebook. The directions in the Student Version are complete, but one addition may be made at the discretion of the teacher. On this assignment, students might be allowed to take notes on the speeches for if a research paper is to be written later, this series of reports on articles can be a sort of oral annotated bibliography of the articles selected.

Evidence and the Audience

This short section reminds the student that statistical evidence is most effective if it is stated in terms readily understood by the audience. Exact figures, even to decimal points, are useful if the impression of precise accuracy of measurement is desirable, but in most instances round numbers or percentages are more meaningful. The test is always what will be most easily understood by the audience, within the bounds of accuracy.

The second purpose of this section is to demonstrate the dangers in quoting out of context. In the first example, omitting the qualifications turns Susan B. Anthony's words into a blanket condemnation of the government; even if the immediate context is added, the words are still misleading unless the whole setting of times and circumstances is made clear. Before women's suffrage, the point of view expressed could be justified; in present circumstances it might seem an irrational carping from a biased malcontent. Lifting the Jefferson and Learned Hand quotes out of their context changes the meaning; in the Hand quote it actually reverses the sense of the passage.

Reasoning from Internal Evidence

One of the most frequent problems the student encounters is the need to reason from internal evidence. In fact, he has been doing this for some time in his study of history, of rhetoric, of literature, of science, of other disciplines. The selection by William Werner works out the problem of who wrote the letter to Mrs. Bixby often attributed to Lincoln by the process of deduction from internal evidence in the letter itself. This kind of fact question is often the business of the student, on different levels of formality, and he should learn from understanding the process.

QUESTIONS TO DISCUSS

The article is convincing, though students may profit from debating some of the speculative processes. The most telling evidence is in the examples of words (glory, republic, Heavenly Father) in the letter and Werner's evidence that they were not Lincoln's characteristic terms, and moreover that they deviated from his known opinions.

The first three paragraphs open the argument by suggesting that three responsible men of impeccable reputation said Hay wrote the letter. These paragraphs are necessary, for the reader needs at once to know where the assertion originated; the authenticity of so famous a document is an important matter. The next five paragraphs establish the likelihood that such a job of letter writing would be turned over to Secretary Hay by a President pressed for time. The quotation reinforces the likelihood.

The case for Hay's authorship is strengthened by the evidence of his silence in the diary and the explanation of the inclusion of the letter in the Complete Works because omission would have created a scandal. Hay's motives as assigned by Werner are plausible--protection of a President to whom he owed loyalty.

The assumptions Werner makes about language should be significant for students of rhetoric and linguistics. They include the famous dictum of Buffon, "Style is the man," the principle of semanticists, linguists, and philosophers that words reveal the attitudes and reflect the experience of a speaker or writer. Werner makes a convincing case for the argument that men are not likely to use words expressive of ideas inconsistent with their known opinions.

ASSIGNMENT FOR WRITING

This assignment gives the student a choice of problems for reasoning to a decision from internal evidence. They are based on the plays studied in the literature units, and each is a valid problem that has actually arisen in theater productions and demanded a decision. The student should choose one, make his choice after studying the play, and write a paper that details his reasons.

Lesson 3 The Power to Move

The psychological or emotional appeal has traditionally been the source of much of the distrust of rhetoric expressed by critics, beginning with Plato. No one has ever seriously questioned the respectability of appeals to logic, though logic is not immune from use with deceptive intent. The psychological appeal is more vulnerable to charges of sophistry, for emotion is generally conceded to be a less trustworthy guide to conduct than reason. Yet emotion is as much a human endowment as reason, and not one to be despised; it can accomplish some desirable ends that are beyond the power of reason. In any discussion of the appeal to emotion it is important to emphasize that integrity is the first principle of rhetoric.

The psychological appeal is necessary, since people do not always act from logical motives; desire too often conflicts with judgment. Appeals to emotion, properly used, can bring desire into line with logic; logic prescribes the wise course, and emotional appeal creates the attitude or disposition to follow it. The emotional reason may actually be the best reason for action; generosity or magnanimity may be, for example, a better basis for action than strict justice. The important point for the student is that the psychological appeal is not dishonest unless it runs counter to logic; it should reinforce logic, and merits distrust only if reason is on the other side.

Students can profitably think through the emotions most likely to move people to action, starting with the basic desires they recognize in themselves. These may be both positive and negative. Next they may evaluate these desires as representing high or low level appeals, and they may consider what kind of appeals might be effective with different audiences. Advertisements are easily overworked as examples of persuasion, but they do rather gaudily illustrate the emotional appeal put to strictly practical purposes, and therefore can help students identify the emotions considered to work most strongly on the general public.

Patrick Henry's Liberty or Death speech provides a study of psychological appeals expertly--and honestly--used in an effective address.

QUESTIONS TO DISCUSS

1. Patrick Henry is arguing that the war should be accepted, and

entered, as inevitable. His reasons are that efforts for peace have been exhausted without success; that England is obviously preparing for war; that America is presently at its peak of strength and can be victorious; that the only alternative is capitulation and reduction to the state of slavery; and finally that the war has actually begun. He argues chiefly on grounds of present strength, and impossibility of choice. His evidence is partly observation--"the lamp of experience," or the events known to the audience that reveal the motives of the British. These include the warlike preparations--fleets and armies--the rejected petitions and supplications, the presence of the British soldiers in America. The authority he cites, in a general rather than a specific sense, is religious--the will of God, presumably on the side of American support of liberty. For Henry's audience this argument would probably have been effective--at least he considered it appealing enough to be repeated several times in the course of the speech.

2. Henry anticipates the objection that engaging in war would be treasonable to the King, that a better course would be to act upon the hope for peace, that war might still be avoided, and that America was too weak militarily to rebel successfully.

3. Logical argument is more frequent in the first part of the speech where Henry interprets events of the last ten years as signs of despotic intent in the British. Psychological proof runs through the speech, beginning with the appeal for candid expression and responsibility to God and country in the first paragraph, but until the final paragraphs the appeals to patriotism, to clear vision, and to self-preservation are subordinated to the logic. In the next to last paragraph the emotional appeals begin to dominate and the final words are highly charged. The order is effective; working from logic to emotion is sound because it establishes the wisdom of the course of action and then allows the emotion to reinforce the logic.

4. The emotional appeals are high level; none of them are to selfish interest. Self-preservation is consistently linked to the noble cause of freedom, and the strong appeals to pride, manhood, courage, and assuming a fair share of the effort and sacrifice are reinforced with religious ardor and the rightness of the course. For an audience preoccupied with such issues the appeals should be effective. And they were.

5. The language of the speech contributes materially to the effect. Parallelism is used throughout, and is often climactic. In the double parallelism of the third paragraph the clauses build the idea of repeated attempts to negotiate, all ending in frustration. The class may decide that a three-part series is more likely to suggest massive evidence; and that the two-part series, which is shorter and sharper, suggests certainty. The three and four-part series in the third paragraph seem to bear this out, and the two-part series units in paragraph four do suggest decision. Examples are not difficult to identify. Questions appear in every paragraph but the first. Frequently they appear at the beginning of the paragraph and are followed by strong declarative statements. The questions in the final paragraph serve to emphasize the urgency of the decision; they throw the responsibility to the audience. (This speech has been reparagraphed. The reference in the Student Version to third and fifth paragraphs should

be changed to read second and fourth.) The two questions in the second paragraph are less urgent than those of the conclusion; they are intended to cultivate a clear-eyed attitude toward the problem, and they imply a mild criticism of shortsightedness. In the fourth paragraph the series of questions creates somewhat the same effect of pointing up the logic. But in the final paragraph they are stronger in tone, shorter and sharper in structure, and they imply a harsher criticism of "standing idle." As in other selections, the questions allow the speaker to make a forceful point without antagonizing the audience by condemnatory assertions.

The many exclamations increase the force and urgency of the statements. They are short, almost stacatto, and positive. Shortening the units and interrupting the rhythm increases the speed and urgency of the thought. The sentence length varies, but in general the sentences are shorter in the last part. The rhythm is slower and the tone more judicious at the beginning; it gradually quickens and the emotion is explosive at the end.

Note: At this level the student should probably not attempt close analysis of the textual problem in speeches, but he should know that it is very difficult to establish that the text of a speech represents exactly what the speaker said. This speech is a reconstruction, not a literal transcription of Henry's exact words. The Red Jacket speech, also, cannot be accepted too readily as even a perfect translation.

The passage from Thomas Paine's pamphlet The Crisis, a famous piece of persuasive writing in the same period, allows the student to see how the psychological appeal may be used in written discourse. Paine's purpose was to encourage Americans at a dark moment in the course of the war.

QUESTIONS TO DISCUSS

1. Paine's pamphlet is a call to courage. He argues for pursuing the war on the logical grounds that the overthrow of tyranny is worth the effort, that nothing worth having is lightly won, that God must be on the side of a country that so honestly sought to avoid war, that men should seek the welfare of their children more than their own, and that defensive war is justified.

2. Analogy appears in the final paragraph in the comparison of aggression to housebreaking. It is psychologically persuasive, though strictly analogy does not prove anything. It is an enthymeme and it satisfies logic if the policies of the King are close enough to the breaking in of a thief to warrant the comparison. The psychological proof is stronger because of the connotations of thief.

3. Paine like Henry, appeals to courage and the love of liberty. He makes use of the appeal to pride and hatred for cowardice; he adds the strong appeal of love of children. The negative appeals are stronger in Paine's pamphlet than in Henry's speech; the level of appeals is somewhat

higher in Henry's speech, since Paine devotes more time to arousing a sense of shame in the "summer soldier" and "sunshine patriot." The appeals are more varied in Henry's speech.

4. Paine's sentences are longer than Henry's. He makes more use of interrupted syntax (within the sentence) and of long qualifying clauses, also of parallel elements in long sentences. Balanced structure is frequent, particularly with reversing conjunctions but, nor, though. The thought units are much longer, and the relation of clauses is more complex; for a reading audience the longer sentences and more intricate constructions are suitable. The high pitch of excitement in Patrick Henry's speech might be artificial in discourse intended to be read. These two selections illustrate very well the differences between speech and written discourse.

5. Paine's famous metaphors "summer soldier" and "sunshine patriot" appear in the first paragraph. The first refers to the soldier who could not suffer winter campaigns --i.e., any rough going. The army was at that time loosely organized, and soldiers could desert more or less at will. "Sunshine patriot" is a double metaphor; "sunshine" itself is a metaphor for easy circumstances and cannot be taken literally as "summer" might. Both metaphors refer to cowardice.

EXERCISE

This exercise asks the student to identify as many psychological appeals as possible in one paragraph from either selection. If the class discussion has been extensive on the appeals, this exercise may not be necessary. It is included for use if the teacher wants the student to have the practice of finding appeals himself.

Problems in the Use of Psychological Appeals

The dishonest appeal to emotion would be less troublesome if it were always easy to identify. It is important for the student to see the difference between the appeal that reinforces logic and the appeal that runs counter to it. The brief example from Mussolini's speech is specious, pleading the injustice of sanctions against present policies by reference to noble forbears. Logically there is no connection. The paragraph from Lincoln's Second Inaugural exemplifies the valid reinforcement of logic. The appeal is to magnanimity, to charity, which, emotion aside, were better motives than revenge or even justice: it was better for the North, as well, to restore the defeated South. Lincoln was seeking not his own ends but the good of the entire country. The psychological reason is better than the logical here, because it seeks to create an attitude beneficial to all.

Sentimentality, or "overwriting," is a form of psychological appeal divorced from logic. In the paragraphs from a popular novel of somewhat earlier vintage, the student should be able to see the source of artificiality: the author asks for an emotional response that has not been built into the details. The generalized description and the stock phrases like "delicate perfume of her floating dress" are not strong enough to convince the reader that the hero is likely to be haunted for many a long year. In the second paragraph a big scene is supposed to be building, but it is all generalized assertion--and the reader might at least hear the exact words that thrilled the young lady in their utterance, to say nothing of echoing in her memory for years to come. The grand climax in which our hero relinquished the fragrant-lipped lady in the floating dress to the Austrian Grand Duke and leaves her silently--forever!--is as posed as the finale of a silent movie. The class might compare this passage with almost any paragraph from one of the short stories they have read to observe the difference in the selection of detail.

Psychological Appeals in Speaking

The differences between speaking and writing are much greater in the handling of the psychological appeal than in the management of logic. The confrontation of speaker and audience allows an interplay of response not only between speaker and audience, but between members of the audience; emotion is more contagious than logic. Responses build, and psychological appeals can be more direct, in some ways more intense, than is possible in writing, for each reader responds individually. The speech by Knute Rockne to his football team is a striking example of the difference, and of the importance of the speaker's voice and manner, of the occasion itself. The text of Rockne's speech reads quite badly. It shows some signs of the powerful effect--the direct references to players encourages a sense of participation and being depended upon; the pronouns fix responsibility (you), unify the team and the coach (we), and make a personal appeal to loyalty to the coach (I). But the language is clumsy, not always consistent.

Listening to a recording of the speech, however, might lead the class to reverse this verdict. The vigor and pace of Rockne's delivery, the mounting excitement he manages to whip up, the enthusiasm he communicates, all produce an almost electrifying effect. The listener can almost imagine himself in the locker-room with the team in the final moments before a game. Excitement is the purpose of the speech, not the specific content. The class should see that speech is more effective than writing when an immediate, strong response is desired--Rockne could probably not have approximated this effect if he had distributed written statements to the players. The speech represents a highly specialized form of the pep talk, but this kind of speaking, often in a somewhat lower key, has its place in many areas of life. Pilots about to set out on missions; cast members just before curtain time on opening night; voters at political rallies just before election; salesmen about to start a new selling campaign--many other people in various situations hear pep talks in which the speaker's purpose is basically the same as Rockne's.

EXERCISE

In this exercise the student rereads his last paper or speech outline to see what changes, if any, he would make if he were presenting it in the other form--in writing if he spoke; in speech if he wrote. Next he looks at the psychological appeals he has used to see what revisions he would make in the light of the work of this lesson.

The psychological appeal in another type of persuasive speech is important to observe. The two examples that follow are opposing arguments in the famous Haywood trial case. Both are taken from the attorneys' summary statements: Senator William Borah's final plea for the Prosecution, Clarence Darrow's plea for the Defense. The student is given the background necessary for understanding the circumstances, but in fairness to both speakers, he should be reminded that he is reading only excerpts from the final pleas, not the full evidence presented in the course of the trial. The student's purpose is to see how the emotional appeal is used in a situation of the greatest seriousness (a man's life at stake), recognized by all as important in its immediate resolution and in its possible consequences.

In the paragraphs taken from Borah's speech the appeal is largely to emotion. Borah employs logic only to the extent of recalling the fact of the governor's murder, the undeserved suffering of his family, and the general agreement that the safety of human life should be guaranteed.

Borah fights fire with fire in his attempt to counter the "hypnotic spell"; he breaks the spell by conjuring up for the audience another scene--the "awful" night. His description is charged with emotion intended to evoke an attitude of sympathy for the slain man and his family, anger at the participants in the crime. "Sacred spot," "mangled form," and "blood-spattered home" are not neutral expressions. He is saying nothing that is not true; he is interpreting the facts and adding emotion to them. The most effective part of his appeal is in the final words, not only because they evoke strong feeling based in logic, but because Borah is identifying with the audience, showing that his interests are theirs, and he wants what they want. Probably the most effective appeal a speaker can make is to convince an audience that he is on their side.

Darrow's plea is also chiefly psychological, though he argues on logical grounds also. His attack on Orchard is good strategy, since he can transfer the odium of the crime as Borah presented it to Orchard, who actually committed it, and also he can discredit the charge against Haywood, since it depends on the accusation of Orchard. Borah could not afford to focus the horror of the crime on Orchard, for his whole case against Haywood depended on Orchard's word. For the same reason, Orchard's character was the obvious point of attack for Darrow. He pictures Orchard as a callous brute, murdering innocent people by gun and bomb without compunction. He applies the words loathing and disgust just after the "sleek and fat" description to suggest hypocrisy on Orchard's part, as well as viciousness in his calling for Haywood's blood. A further implication lies behind the phrase "well-fed"; Orchard's prosperity must entail some kind of approbation or protection in high places. The second and in the "sleek and fat and well-fed" phrase adds emphasis; it separates "well-fed" from the other two adjectives and gives it an implication of cause; "fed," which is passive, suggests outside help.

Darrow does seem to consider possible prejudices, or at least preconceptions, in the jury. He mentions the various ways people (the jury members?) might picture Orchard, and he says, "everybody will picture him according to how they see him." He concedes the dastardliness of the crime, particularly its cowardice, and uses this point to plead for Haywood. In several places, directly in the first paragraph, he insists that Haywood is no coward. He shows that Haywood has championed the poor and weak against strong forces, and he takes a stab at Orchard in praising Haywood as a man who fights with his face to the foe.

Darrow's references to Haywood's family show the old pro at work. He matches Borah's picture of the victim's grieving family, emotion for emotion, but then he sets aside the whole argument, including his personal feelings, as not the chief concern. He has gained all the effect of the emotional appeal and by rejecting it has discounted Borah's reliance on such an appeal in the dismissal of his own. Darrow goes into more detail in his description (not disavowed) of workers' families whose welfare Haywood has worked for.

The emotional appeals are on a higher level than they seem to be at first glance. They are largely appeals to respect for courage, to a sense of justice (don't take the word of a scoundrel against that of a good man accused by nobody else), to a concern for the oppressed and the champion of the oppressed. Darrow was known as a defender of the under-dog. He uses some negative appeals to resentment of wealth and power, in phrases like "spiders of Wall Street," and "accursed system upon which the favored live and grow rich and fat." His basic logic is that Haywood is not the kind of man to plan or even sanction so callous a crime, and also that he is being victimized by enemies who hope to discredit the labor movement. Students may need to be reminded that the position of labor at the time of this trial (1906) was different from the situation today; the labor movement was progressing against powerful opposition. Darrow was far from alone in considering the economic situation favorable to the rich.

For the specific audience the psychological appeal in the last two paragraphs is effective in fixing the responsibility on the individual jurors and reminding them of the kind of decision they would be making. It is grounded in logic to the extent of suggesting that prejudice pulls two ways. The plea is effective; its greatest force comes from Darrow's unswerving focus on the issues.

EXERCISES

The two exercises provide a choice for the student. The purpose and procedures need no elaboration.

Psychological Appeals in Writing

The possibilities and problems of using the psychological appeal in writing are considered in two selections that exemplify different methods. Since the reader is not in the presence of the writer, the direct, second-person appeal loses force--may, indeed, seem artificial. Novelists of earlier times made use of the direct approach to the reader's emotion, but the "dear reader, do you not feel" technique falls hollowly on modern ears. Written rhetoric has as much need of the emotional response as spoken rhetoric has, but the writer must approach his audience differently.

In the selection from "The Moral Unneutrality of Science," C.P. Snow is making a two-part point about the moral responsibility of scientists: he first advocates that scientists accept their responsibility to say what they know, explain to the public the necessity for restricting nuclear armaments, and second urges the possibilities of using the "benevolent powers of science" to solve the problems of deprived peoples of the world. His specific audience seems to be scientists, but he also addresses a wider British and American public, particularly the educated, responsible group. He is trying to shake the audience out of general apathy toward the problems of modern power.

The appeals are basically logical; his argument depends on such enthymemes as that knowledge brings responsibility for men in society; that if enough weapons are made, some are going to blow up (statistical odds), and that, inevitably, we are at fault if science provides the possibility for transforming the world and we do not provide the will.

Psychological appeals reinforce the logic--appeals to respect for the scientist's knowledge, concern, and courage in advocating unpopular causes; appeals to intelligent fear for the safety of the world; appeals for an attitude toward deprived peoples blending sympathy for human misery with guilt at our own complaisance. Snow is dealing with the scientists' responsibilities, but he takes in a wider group--the whole public, particularly the British-American public. He accepts the responsibility for the scientist; in his use of _we_ he identifies himself with that group (and is obviously practicing what he preaches). He uses _we_ in a double sense, sometimes to mean scientists, in much of the article to mean the general public.

The emotional appeals are not direct as they might be in speech, though Snow does at one point address the audience directly. The emotional appeals come partly from the author's clear conviction; he says in the second paragraph, "I speak with feeling," and his sustained tone of restrained emotion emphasizes his theme. He involves the reader with the unifying _we_ and with the details he selects from general knowledge. The emotional tone is built and sustained, or, in Kenneth Burke's terms, the qualitative progression depends upon the author's sincerity, the appeals to courage, to fear, to sympathy, to responsibility, and on the details that evoke these emotions, such as "cozy restaurants" where people look up at us as we dine comfortably, our shame as we look out through the plate glass, and the "accident, fear, or madness" that might set off nuclear explosions.

Martin Gansberg manages the qualitative progression by an even less direct method; the emotion is evoked by his careful use of language in a narrative that seems entirely objective, reportorial in its structure and surface style. The purpose is to arouse indignation in the reader--an indignation the author feels strongly himself and engenders in the reader by the recital of events without apparent comment. He leads the reader to make the evaluation by the nouns and verbs, the short, stabbing sentences in which he relates the events. He sets the tone in the first paragraph with the nouns "law-abiding citizens," "killer," and verbs "watched," "struck," and "stabbed." The details that follow indict the "good people" of the "staid middle class," living on "tree-lined streets," who turned off their lights and only briefly interfered with the three attacks of the killer. The actions of the non-involved neighbors are described in adverbs like "sheepishly," "now willing to talk," "frankly"; adjectives like "apprehensive," "casual"; verbs like "peeked," "shrugged"; and the quotation, "I didn't want my husband to get involved." The views of the police, who were "shocked" and baffled, build the emotion also. The police stressed the simplicity of calling for help, and their restrained matter-of-factness in voicing their astonishment at the indifference of the witnesses adds to the effect. Much of this is conveyed in the time words: after the woman was dead; still shocked; by the time the first call came, in two minutes the police were there; today witnesses could not explain; now willing to talk; and the final pronouncement of the police: then (after the ambulance had left) the people came out. The helplessness of the victim is underscored in language also: she was nervous; she screamed, halted, struggled to her feet, staggered, crawled, finally slumped. Much of the emotional power comes from the contrast between the matter-of-fact tone and horror of the theme. The author tells the events in strict chronological order, but reiterates the point that a call to the police at any point would have prevented the murder.

Both Snow and Gansberg write with a strong undercurrent of feeling, a sense of urgency that is communicated in the selection of detail, the syntax, and the language. Both are logically sound; the psychological appeals support premises and reasoning the audience accepts.

Conclusions for this lesson are summed up for the student in a series of questions.

ASSIGNMENT FOR SPEAKING OR WRITING

This assignment allows the student to put into practice the principles of persuasion so far examined in this unit. He progresses a step from the speech or paper to convince, in the last lesson, to the full purpose of persuasion. In this assignment he advocates a belief or course of action he sincerely thinks the audience ought to adopt. The suggested topics are only a few possibilities; the class may add others, and the student should be free to select a subject that represents his honest belief.

Students who elect to speak should be referred to the Speech Manual, and their evaluations by the class should center on the use of persuasive methods. Critiques might be assigned to members of the audience. Evaluation blanks are included in the manual for speeches of persuasion.

Students who choose to write may use a format like Snow's or a narrative format like Gansberg's.

Lesson 4 Who Says So?

The problem of personal proof has been reserved till now because the first obligations are to logical and psychological soundness. This does not mean that personal proof is less important; Aristotle considered it the strongest form of persuasion, and rhetorical opinion has concurred with him. But personal proof is a complex problem, more easily understood when the substance, structure, and style principles have been explored. The speaker or writer must do for himself roughly the same thing he has done for any authority he cites: he must present his credentials, for the audience must know how much he knows about the subject, how honestly he speaks, and whether he is on their side.

In speaking, the student can readily see the importance of a confident, sincere manner in its effect on the receptivity of the audience. What they may know about him at the outset is helpful, but he cannot depend on reputation with an unfamiliar audience; even for his classmates he may need to indicate his competence to deal with his subject.

How Can You Show That You Are Sincere?

The audience needs to know as soon as possible that the speaker or writer is able to tell them something worth knowing. If he can indicate his sincerity at once, they are likely to be willing to listen or read on--at least they know that the subject matters to him, and that he thinks it matters to them. Kennedy, whose reputation was already established, took pains to show his dedication very early in his address by mentioning his oath of office; at the end he made clear that he welcomed his responsibility. Henry Ward Beecher promised a manly statement of his honest convictions in the face of hostility, and Lincoln Steffens admitted frankly that he had been wrong in his original views. Patrick Henry, like Beecher, acknowledged disagreement with some of his listeners but urged the necessity of honesty in a crisis. In his memorable conclusion he recognized the possibility of antagonism but spoke for himself anyway in phrases known to every American today. Borah conceded the "hypnotic spell" cast by his opponent, but undertook to break the spell, later insisted that he shared the true wishes of the audience. The same methods are open to the writer.

The possibilities are again summarized in a list of questions for the student.

How Can You Show That You Are Competent to Deal With The Subject?

This is one of the greatest problems for the student, particularly because he may be painfully conscious that he cannot speak as an expert on most of the questions he undertakes to discuss. The teacher can here make a genuine contribution to the development of mature thinking if he can encourage the student to respect his own mental processes and at the same time recognize the limitations of his ability to deal with the subject. The student as learner, as interested investigator of ideas, as honest analyst of materials, has a perfectly respectable point of view, so long as he makes clear his relation to the subject and avoids extravagant claims to authoritative position. One method is to qualify his generalizations.

The examples that follow demonstrate the attention various authors have given to establishing their competence to discuss a subject. Einstein, whose reputation is probably as nearly unassailable as any writer's could be, described himself as a "partial layman" on the subject of education, though he was not inexperienced as a teacher. Many students have been willing to do what Einstein would not--pontificate about the aims and ills of education with little if any temerity.

The student writing on prison reform made a serious mistake in neglecting to tell the class about his special knowledge of the subject. They were willing, even glad, to read his reactions to what he had seen; they were skeptical when they thought he was writing as an expert.

Phyllis McGinley put her opinions on suburbia into clear perspective by showing that she spoke from first-hand experience that entitled her to at least an expression of her own conclusions.

Sartre makes no claim to authoritative pronouncements on a much described city. He writes as an outsider--a new arrival in New York--and the audience is ready to hear about his impressions and his later appraisals.

A summary follows which should give the student some suggestions for establishing personal proof in his speeches and writings.

TO SUM UP--ANALYZING A SPEECH

The student should have the experience of reading and later writing a full-scale rhetorical analysis of a speech. The selection by Gilbert Highet offers an example of such an analysis, based on the Gettysburg Address. Highet's definition of rhetoric seems to be somewhat narrower than the definition on which the students have been working, but this is no great problem. Highet considers the substance of the speech, and its purpose; he deals extensively with style and audience response.

Highet devotes two paragraphs to Lincoln's character and reputation, suggesting that he was not universally considered the ideal orator for this occasion, since he was better known as a debater than as an impressive orator in the style of the period. Yet Highet emphasizes Lincoln's dignity despite his awkwardness, summed up as "a humility."

The attention Highet gives to the background of the address and its reception is necessary to his point; the speech surpassed the expectations of the immediate audience and received its due on genuine merit only when it received the plaudits of critics. Highet does not examine the enthymemes as such, though he does discuss the themes as literary art. Much more might be done with the analysis of logical and psychological appeals, for Lincoln worked from generally accepted premises to serve the purpose of the occasion and his own beliefs. He blended appreciation for the achievements and sacrifices of the dead with implications for the future--rededication of the living to justify the cost to the slain. Highet discusses these themes as mystical contrast and kinship of continuing life triumphing over death. His succinct analysis of structure is excellent.

Highet is chiefly concerned with style; he devotes half the paper to it, and provides useful insights for the student on the effectiveness of the syntax, specifically antithesis, and tricolon, for Lincoln's purpose and theme. He is particularly impressed with the close relation of purpose and form--the suggestion of the "workings of a great man's mind."

ASSIGNMENT: ANALYZING A SPEECH

The student should read the selection in the Speech Manual on evaluating speeches and then put his understanding of principles to work in a full analysis of a speech. He should select a speech he can hear as a member of the audience, if possible an address that the entire class can hear, an assembly speech, possibly, or an address by an invited speaker. He should observe the audience response and account for it in his analysis. The student version offers some detailed suggestions, and his reading of the Highet analysis may suggest possibilities also. If several students analyze the same speech, comparing their findings should prove helpful.

ED015902

TE000 202

OREGON CURRICULUM STUDY CENTER

PERSUASION

Rhetoric Curriculum V
Student Version

The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

OREGON CURRICULUM STUDY CENTER

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

PERSUASION

Rhetoric Curriculum V
Student Version

The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

UNIT III

PERSUASION

Introduction

A high school student once wrote to poet E. E. Cummings to ask what advice he would give young people who were interested in writing poetry. Cummings answered with this letter:

(For text of letter, see "A Poet's Advice to Students" from The Language of Ideas, eds. Irmscher and Hagemann; The Bobbs-Merrill Co., Inc., 1963; pp. 41-42.)

Or so I feel.[1]

In this reply, Cummings had an ideal situation for a writer. He was dealing with a subject on which he was a first-hand specialist--he was an established poet. His opinion had been asked; therefore he was writing to an ideal audience--someone genuinely interested in what he had to say, and disposed to be receptive to whatever opinion or information he wanted to convey. He could also assume that the student who wanted to write poetry probably knew a little about it, but perhaps not very much; certainly he would not be an expert, and he might need a few definitions (of "poetry," for instance) and some clear-cut details about what being a poet requires as well as what satisfactions it offers.

Knowing his audience was only part of the problem, however. If the advice Cummings wanted to give was entirely easy and pleasant to follow (poetry is a ball--just have fun!) the letter could be all sweetness and light. But was it? In giving the hard advice that he thought right and necessary, how to present it was the problem for Cummings--how to show that writing poetry offers rewards that justify all the effort. How well do you think he used his knowledge of the audience to explain the values in writing poetry?

Even for an ideal audience you may, as writer or speaker, have to set forth ideas that are less comfortable than the audience might wish, as Cummings did, and you may need to present them in terms that will challenge or encourage the reader. Cummings, you can see, pays his young reader the compliment of assuming that he wants to be an individual, that he wants to be strong for the good fight, that he is willing to work to experience the joy of accomplishment. If he was writing not just for the one student who wrote to him, but for any young person interested in his advice, how effective would his advice be? Were his assumptions sound?

You have doubtless already concluded that as writer and speaker you may not always have the ideal audience. More often than not you may need or want to convey ideas to people who have not asked your opinion and do not think of you as an expert. You may also have readers or listeners who know nothing about your subject, or have mustered no compelling interest in it (they may be downright apathetic!); you may even need to approach audiences actively antagonistic to your message. On a small scale, you may have faced this problem with the powerful audience of your parents when you proposed another advance on your allowance or an unscheduled use of the family car.

---

[1] E.E. Cummings, from *A Miscellany*, ed. George J. Frimage (Harcourt Brace & World, 1955.) Copyright E.E. Cummings, 1955.

In more altruistic situations you may have tried to persuade your friends to a course of action better for everyone than the one they seemed determined to pursue.

Suppose your class is deciding whether to have a dance or a swimming party as a class activity. Believing that more students will benefit from a swimming party, you rise to support your claim; but Susie, who is going steady with an excellent dancer, and Mary, who has a new dress to show off, want a dance. How can you persuade them that your proposal is better?

Is this an unusual situation? You have only to look back over a typical day to realize how many times you are called upon to support or defend some decision--how many times you face a similar situation. How do you convince the audience that yours is the best choice? Suppose Susie says, "My opinion is just as good as yours. Doesn't everybody have the right to his own opinion". . . and the argument is on.

Maybe Susie should review your first unit in this year's work to see what an opinion is--many people make the mistake of confusing an opinion or a judgment with a preference. If Susie means a preference, yes, she does have a right to her own desires. If she likes dancing better than swimming, she has a right to her preference, and she can dance instead of swim whenever possible, without apologies. But if she says that dancing is the activity the class should select, then she should be prepared to support her claim, and if you disagree, you should be prepared to answer or challenge her reasoning.

If you are convinced that you are right, what evidence will you need to offer? First of all, you will need to define best for the class, so that you establish some mutual understanding of the problem. Do you mean which will be most healthful? entertaining for the greatest number? most easily arranged? most profitable, if the activity needs to raise money?

QUESTIONS TO DISCUSS

1. How could you support your opinion? Could you argue from the interests of the majority of the class? Which of these arguments would be effective:
   - a. You have made a survey that shows more students favor a swimming party.
   - b. Almost everyone in the class can swim or play in the water, but only about half of the class can dance. (Would the swimming party be more likely to unite the group?)

  c. The dance would be a date affair; the swimming party would not.

2. Could you argue from the ease of arrangements? Which of these points would tell:
  a. The floor of the gym would have to be cleaned after the dance before it could be used again for basketball.
  b. The swimming party would be less expensive.
  c. The swimming party would entail less work in preparation.

3. Should you anticipate opposing arguments? How would it help to show:
  a. That even though the class has always had a dance, a change is not automatically bad.
  b. That other schools have held successful swimming parties.

4. Does it matter who presents an opinion?

Would the class be more likely to support the swimming party proposal if the class officers presented it rather than a new student?
Would knowing that Mary or Susie had some private motives for urging a dance affect the class response to their arguments
If you favor the swimming party because you don't dance, should you keep quiet about this reason? If not, how would you use it?
If you were a good dancer as well as a good swimmer, how could you use this information in presenting your opinion?
If you personally prefer a dance but think a greater number of students would enjoy a swimming party, would it help your argument to make this point?

How to reach the audience--how to convey an idea most effectively to the listeners and readers--has always been the chief concern of rhetoric. As you have seen in preceding lessons, the writer or speaker is better prepared to do justice to his idea if he knows where the audience stands in relation to the subject--how much they know about it, how interested they are, what attitudes they may have on the question. He may ask himself questions like these and try to answer them:

How much do I need to tell the audience? What terms will I need to define?
If they are already interested, how can I throw new light on the subject
If they are not interested, how can I show that this is important to them
If they agree, how can I strengthen the attitude they already have?

If they disagree, how can I convince them that my view is also reasonable? or perhaps more sensible for everyone than theirs?

To find answers to these questions in any systematic way, the speaker-writer may resolve them into three basic problems:

How can I give the audience sound, logical reasons why my honest opinion on this question is reasonable and worthy of his consideration?

How can I show the audience that what I propose is in accord with their own best interests and long-range desires?

How can I demonstrate to the audience that I know something about the subject, that I am expressing an honest opinion, and that we are seeking the same ends?

The lessons in this unit will deal with these problems in order, though you doubtless realize that the three problems cannot actually be separated; they are parts of a single process, and our consideration of each is simply a matter of emphasis on one part at a time. As a speaker-writer you will always need logical reasons, but you may at times want to propose unpopular measures--ask the audience to sacrifice their own desires for the good of others. You may need sometimes to establish your competence to deal with the question, or to convince the audience that you are not simply plugging for your own interests.

The following lessons are designed to help you solve these problems.

Lesson 1 Sound Reasons

Do you believe everything you hear and read? That is a silly question to ask an intelligent person, but it has a point that is not silly. Why don't you? Or come from the other direction--what about the things you do believe? Is everything you believe based strictly on your own first-hand knowledge or your own speculation and proof? If you accept the "facts" that milk is good for you, that Joan of Arc was burned at the stake, that Coleridge dreamed out Kubla Khan and left it unfinished because he was interrupted by a bill collector, your belief must be based on what you have heard or read. What makes the difference? When you read or listen, how do you decide which ideas to accept into your fund of knowledge or area of working judgment, which to hold for further study, and which to reject as inaccurate or ridiculous? You probably make these decisions, sometimes almost instantaneously, because you are raising mental questions as you read and listen. You are asking yourself: Should I believe this? How does this man know? Does he really have the facts? Is his judgment good? Does his idea make sense? Could he be mistaken? Is there any reason why he should not tell the truth, or not tell all the truth? And probably you are asking an important question beyond these--What does all this matter to me?

If you are raising these questions about ideas presented to you, then it is reasonable to suppose that when you speak or write your audience is raising them also, and your starting point might well be: Why should they believe me? The answer to this question is complex, but it can be summed up in a single statement: because I can give them sound reasons. This is of course no answer at all unless you know what sound reasons are, how to arrive at them, and how to make them clear to an audience. Where to start??

Check Your Assumptions!

You may recall that in the tenth grade when you studied reasoning processes you discovered that your reasoning is based on what you have already accepted as true--your assumptions. For people to live together with any degree of cooperation, they must share at least some assumptions; for example, people in our country differ radically in the assumptions they make about religion, but enough people share the overriding assumption that every individual has a right to his own views to allow us to get along without the persecutions common in periods of history when people did not share that assumption. If you and your audience are making the same basic assumptions, your lines of communication are open; if not, you may be wise to check your accepted belief to make sure it is reasonable and possible to establish for an audience.

Here are a few paragraphs from a speech by the dictator Adolph Hitler, presented to the German Reichstag, or Parliament, and broadcast over the radio to the German people and to listeners in other countries where both leaders and people knew that Hitler's plans might have an effect on their own lives. As you read it, how do you answer the question, Should I believe this?

> I know you and the German people expected to be called together on the fifth anniversary of the National Socialist state.
>
> The selection of this date is due to two considerations: First, I thought it right to make certain personal changes beforehand, and second, it was necessary to bring about a clarification in one specific sphere of foreign politics, because such a speech of mine not only deals with the past but also with the future.
>
> Despite the really exemplary discipline, strength, and restraint which National Socialists preserved in their revolution, we have seen that a certain portion of the foreign press inundated the new Reich with a virtual flood of lies and calumnies. It was a remarkable mixture of arrogance and deplorable ignorance which led them to act as judges of a people who should be presented as models to these democratic apostles.
>
> The best proof for showing up these lies is success. For if we had acted during these five years like the democratic world citizens of Soviet Russia, that is, like those of the Jewish race, we would not have succeeded in making out of a Germany, which was in the deepest material collapse, a country of material order. For this very reason we claim the right to surround our work with that protection which renders it impossible for criminal elements or for the insane to disturb it.
>
> Critics are called "Enemies of People"
>
> Whoever disturbs this mission is the enemy of the people, whether he pursues his aim as a Bolshevist democrat, a revolutionary terrorist, or a reactionary dreamer. In such a time of necessity those who act in the name of God are not those who, citing Bible quotations, wander idly about the country and spend the day partly doing nothing and partly criticizing the work of others; but those whose prayers take the higher form of uniting man with his God, that is, the form of work.

I had a right to turn against everyone who, instead of helping, thought his mission was to criticize our work. Foreign nations contributed nothing apart from this spirit, for their rejection was tinged by hate or a spirit of knowing better than we know.

It was the ABC of our creed to find help in our own strength. The standard of living of the nation is the outcome of its total production; in other words, the value of every wage and salary corresponds to the volume of goods produced as a result of the work performed. This is a very unpopular doctrine in a time resounding with cries such as "higher wages and less work."

Next to the United States, Germany today has become the greatest steel country in the world. I could give many more examples. They are documentary proof of the work such as our people never before achieved. To these successes will be added in a few years the gigantic results of the Four-Year Plan. Is it not a joke of history when those very countries which themselves have only crises think they can criticize us and give us advice?[2]

Even if you are not familiar with the history of Hitler's regime, you can arrive at judgments about how readily you could accept his statements in this passage. Does he convince you?

QUESTIONS TO DISCUSS

1. What has Hitler asked you to believe about the foreign press that reported news events in Germany? about why he suppressed news reports? about criticism of his policies? about the attitude of foreign nations toward Germany?

2. What assumptions do his statements depend upon? What does he assume about
    - the integrity of foreign nations?
    - the press?
    - the place of criticism in government?
    - the underlying justice for actions?

3. How much evidence has he offered in the speech that
   the National Socialists (Nazis) preserved "really exemplary
   discipline, strength, and restraint"? (paragraph 2)

---

[2] From the New York Times, February 21, 1938. © The New York Times Company.

the foreign press (or "a certain portion" of it) "inudated the Reich with a virtual flood of lies and calumnies"? (paragraph 3)
the German people should be presented as models to democratic advocates? (paragraph 3)
the democratic world citizens of Soviet Russia behaved like "those of the Jewish race"? (paragraph 4)
critics of the Reich wander about idly, quoting the Bible and doing nothing but criticize? (paragraph 5)
he "had a right"to turn against critics? (paragraph 6)
the attitude of foreign nations was "tinged by hate or a spirit of knowing better than we do"? (paragraph 6)
the wage system in Germany was better than the wage system elsewhere? (paragraph 7)
the critical nations themselves have "only crises"? (paragraph 8)

4. How many instances can you find of argument by name-calling--that is, for example, calling the attitude of the critical press "arrogance" and "deplorable ignorance"? Is he giving facts or opinions? How are such statements supported?

5. How reasonable are his assumptions? Has Hitler given sound reasons why you should believe that he was right? How widely do you think his assumptions would be accepted?

If you find Hitler's arguments impossible to accept, you might raise a pertinent question: under what circumstances could a man make such statements and not expect to be booed off the rostrum or at least challenged with arguments he would find hard to refute? Could anybody but a dictator with the power to silence all opposition afford to take such a stand unchallenged? What would have happened to anyone in Germany who challenged Hitler's statements? What, in fact, did happen?

One of the main reasons for reading such a speech is to see that the audience--the readers and listeners--share the obligation to know good reasons from bad--or from no reasons at all. The simple assertion, even if it is loud and positive, is not enough to convince judicious audiences, and part of the problem we all share is to be a judicious audience.

What, then, are good reasons?

Reasonable Assumptions

Does your audience share your assumptions? This, you have seen, is an important question for you when you want to express your ideas.

It is safe to assume that almost everybody believes in virtue and motherhood, but these beliefs are too general to get you very far in most problems of reaching an audience. A more practical approach is to consider how far the audience accepts the specific premises on which your ideas are based--are your premises generally accepted, or will you need to support them? Can you rely on a wide acceptance of some premises, and if so, how can you relate others to them? One of the most familiar documents in American discourse is a classic example of expert judging of audience assumptions and of proper ways to proceed to the argument. As you reread it (you have seen it before), look for the premises to see which are supported and which are taken for granted:

Declaration of Independence

When in the course of human events, it becomes necessary for one people to dissolve the political bonds which have connected them with another, and to assume among the powers of the earth the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident: That all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness. That, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that, whenever any form of government becomes destructive of these ends, it is the right of the people to alter or abolish it, and to institute a new government, laying its foundations on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government and to provide new guards for their future security. Such has been the patient suffering of these colonies, and such is now the necessity which constrains them to alter their former systems of government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an obsolute tyranny over these states. To prove this, let facts be submitted to a candid world.

He has refused his assent to laws the most wholesome and necessary for the public good.

He has forbidden his governors to pass laws of immediate and pressing importance, unless suspended in their operation till his assent should be obtained, and, when so suspended, he has utterly neglected to attend to them.

He has refused to pass other laws for the accommodation of large districts of people, unless those people would relinquish the right of representation in the legislature--a right inestimable to them and formidable to tyrants only.

He has called together legislative bodies, at places unusual, uncomfortable, and distant from the repository of their public records, for the sole purpose of fatiguing them into compliance with his measures.

He has dissolved representative houses repeatedly for opposing with manly firmness his invasions on the rights of the people.

He has refused for a long time after such dissolutions to cause others to be elected; whereby the legislative powers, incapable of annihilation, have returned to the people at large for their exercise: the state remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within.

He has endeavored to prevent the population of these states; for that purpose of obstructing the laws of naturalization of foreigners; refusing to pass others to encourage their migration hither, and raising the conditions of new appropriations of lands.

He has obstructed the administration of justice by refusing his assent to laws for establishing judiciary powers.

He has made judges dependent on his will alone for the tenure of their offices and the amount and payment of their salaries.

He has erected a multitude of new offices and sent hither swarms of officers to harass our people and eat out our substance.

He has kept among us, in times of peace, standing armies without the consent of our legislature.

He has affected to render the military independent of and superior to the civil power.

He has combined with others to subject us to a jurisdiction foreign to our constitution and unacknowledged by our laws; giving his assent to their acts of pretended legislation:

For quartering large bodies of armed troops among us:

For protecting them by a mock trial from punishment for any murders which they should commit on the inhabitants of these states:

For cutting off our trade with all parts of the world:

For imposing taxes on us without our consent:

For depriving us in many cases of the benefits of trial by jury:

For transporting us beyond seas to be tried for pretended offenses:

For abolishing the free system of English laws in a neighboring province, establishing therein an arbitrary government, and enlarging its boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these colonies:

For taking away our charters, abolishing our most valuable laws, and altering fundamentally the forms of our governments:

For suspending our own legislature and declaring themselves invested with power to legislate for us in all cases whatsoever.

He has abdicated government here by declaring us out of his protection and waging war against us.

He has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people.

He is at this time transporting large armies of foreign mercenaries to complete the works of death, desolation and tyranny already begun with circumstances of cruelty and perfidy scarcely paralleled in the most barbarous ages and totally unworthy the head of a civilized nation.

He has constrained our fellow citizens taken captive on the high seas to bear arms against their country, to become the executioners of their friends and brethren, or to fall themselves by their hands.

He has excited domestic insurrection amongst us, and has endeavored to bring on the inhabitants of our frontiers the merciless Indian savages, whose known rule of warfare is an undistinguished destruction of all ages, sexes, and conditions.

In every stage of these oppressions we have petitioned for redress, in the most humble terms; our repeated petitions have been answered only by repeated injury. A prince whose character is thus marked by every act which may define a tyrant is unfit to be the ruler of a free people.

Nor have we been wanting in attention to our British brethren. We have warned them, from time to time, of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity; and we have conjured them by the ties of our common kindred, to disavow these usurpations, which would inevitably interrupt our connections and correspondence. They, too, have been deaf to the voice of justice and consanguinity. We must, therefore, acquiesce in the necessity which denounces our separation, and hold them, as we hold the rest of mankind, enemies in war; in peace, friends.

We, therefore, the representatives of the United States of America, in general congress assembled, appealing to the Supreme Judge of the World for the rectitude of our intentions, do, in the name and by the authority of the good people of these colonies, solemnly publish and declare that these colonies are, and of right ought to be, free and independent states; that they are absolved from all allegiance to the British crown, and that all political connection between them and the state of Great Britain is, and ought to be, totally dissolved; and that as free and independent states they have full power to levy war, conclude peace, contract alliances, establish commerce, and to do all other acts and things which independent states may of right do. And for the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honor.

In this declaration, where are the basic assumptions (or first premises) stated? Are they supported or taken for granted?

Can you see the structural pattern of the document? Could you set it up as a premises-conclusion reasoning pattern? See if you can outline it in that format.

Now look at the outline you have made. Inthe document, is the second premise taken for granted or is it supported? Where is it supported, and how? by reasons? by examples? Is it convincing? Does the conclusion inevitably follow?

How effective is the language of this declaration? Would you say it is impassioned or objective? How does the sentence structure contribute to the effect?

If a speaker or writer can assume that the audience accepts his premises, does he need even to state them? A famous document of our own times is an interesting example of reasoning from known premises; it is John F. Kennedy's inaugural address, delivered in 1961 in Washington. What was the audience for this address? Was it only the audience actually present, the television audience, the reading audience who saw the published version afterward? or all three? Was Kennedy talking only to the American audience, or would he also include the entire world? As you read the short address, keep in mind the audience you think he was attempting to reach.

Inaugural Address

Vice President Johnson, Mr. Speaker, Mr. Chief Justice, President Eisenhower, Vice President Nixon, President Truman, Reverend Clergy, Fellow Citizens:--We observe today not a victory of party but a celebration of freedom--symbolizing an end as well as a beginning--signifying renewal as well as change. For I have sworn before you and Almighty God the solemn oath our forebears prescribed nearly a century and three-quarters ago.

The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe--the belief that the rights of man come not from the generosity of the state but from the hand of God.

We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place to friend and foe alike, that the torch has been passed to a new generation of Americans--born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage--and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world.

Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.

This much we pledge--and more.

To those old allies whose culture and spiritual origins we share, we pledge loyalty of faithful friends. United, there is little we cannot do in a host of new cooperative ventures. Divided, there is little we can do--for we dare not meet a powerful challenge at odds and split asunder.

To those new states whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron tyranny. We shall not always expect to find them supporting our view. But we shall always hope to find them strongly supporting their own freedom--and to remember that, in the past, those who foolishly sought power by riding the back of the tiger ended up inside.

To those people in the huts and villages of half the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves, for whatever period is required--not because the Communists may be doing it, not because we seek their votes, but because it is right. If a society cannot help the many who are poor, it cannot save the few who are rich.

To our sister republics south of our border, we offer a special pledge--to convert our good words into good deeds--in a new alliance for progress--to assist free men and free governments in casting off the chains of poverty. But the peaceful revolution of hope cannot become the prey of hostile powers. Let all our neighbors know that we shall join with them to oppose aggression or subversion anywhere in the Americas. And let every other power know that this hemisphere intends to remain the master of its own house.

To that world assembly of sovereign states, the United Nations, our last best hope in an age where the instruments of war have far outpaced the instruments of peace, we renew our pledge of support--to prevent it from becoming merely a form for invective --to strengthen its shield of the new and the weak--and to enlarge the area in which its writ may run.

Finally, to those nations who would make themselves our adversary, we offer not a pledge but a request: that both sides begin anew the quest for peace, before the dark powers of destruction unleashed by science engulf all humanity in planned or accidental self-destruction.

We dare not tempt them with weakness. For only when our arms are sufficient beyond doubt can we be certain beyond doubt that they will never be employed.

But neither can two great and powerful groups of nations take comfort from our present course--both sides overburdened by the cost of modern weapons, both rightly alarmed by the steady spread of the deadly atom, yet both racing to alter that uncertain balance of terror that stays the hand of mankind's final war.

So let us begin anew--remembering on both sides that civility is not a sign of weakness, and sincerity is always subject to proof. Let us never negotiate out of fear. But let us never fear to negotiate.

Let both sides explore what problems unite us instead of belaboring those problems which divide us.

Let both sides, for the first time, formulate serious and precise proposals for the inspection and control of arms-- and bring the absolute power to destroy other nations under absolute control of all nations.

Let both sides seek to invoke the wonders of science instead of its terrors. Together let us explore the stars, conquer the deserts and encourage the arts and commerce.

Let both sides unite to heed in all corners of the earth the command of Isaiah--to "undo the heavy burdens... [and] let the oppressed go free."

And if a beachhead of cooperation may push back the angles of suspicion, let both sides join in creating a new endeavor not a new balance of power, but a new world of law, where the strong are just and the weak secure and the peace preserved.

All this will not be finished in the first 100 days. Nor will it be finished in the first 1,000 days, nor in the life of this Administration, nor even perhaps in our own life time on this planet. But let us begin.

In your hands, my fellow citizens, more than mine, will rest the final success or failure of our course. Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe.

Now the trumpet summons us again--not as a call to bear arms, though arms we need--not as a call to battle, though embattled we are--but a call to bear the burden of a long twilight struggle year in and year out, "rejoicing in hope, patient in tribulation" --a struggle against the common enemies of man: tyranny, poverty, disease and war itself.

Can we forge against these enemies a grand and global alliance, north and south, east and west, that can assure a more fruitful life for all mankind? Will you join in that historic effort?

In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility--I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it-- and the glow from that fire can truly light the world.

And so, my fellow Americans: ask not what your country can do for you--ask what you can do for your country.

My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.

Finally, whether you are citizens of America or citizens of the world, ask of us here the same high standards of strength and sacrifice which we ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own.

QUESTIONS TO DISCUSS

What are the underlying assumptions Kennedy expects his listeners to accept

about the attitude of Americans toward our country?
about peace in the world?
about the possibilities in science?
about freedom? poverty? armaments?
about the responsibility of nations?
about the responsibility of the individual?

How many of these assumptions does he support with evidence?

How accurately do you think he has judged his audiences? Would they accept his assumptions? What has he done to counteract objections?

How has he planned the structure of the speech to make it easy to follow? Look closely at the beginning of each paragraph. Can you identify the main divisions of the speech? How are they indicated?

What would you expect to be the purpose of an inaugural address? How well is this speech suited to the purpose? How effectively does it achieve that purpose?

How has Kennedy's wording contributed to the effect? Great speeches frequently include phrases people remember and quote--like Churchill's phrase "an iron curtain," used in one of his speeches. What quotable phrases or sentences can you find in this address?

This is all very well, you may be thinking, but what if the audience does not share your assumptions? Or even if they do, are there times when you want to encourage your friends to do something that they agree they should do but consistently don't do? How can you make their accepted assumptions strong enough to precipitate action? Have you ever urged an unhappy friend to go on a diet? or try to drive more carefully? or learn to swim? If the audience is with you in theory but not in practice, how can you persuade them? What are the possibilities?

How can you give the subject new importance?

A speaker talking to an audience of young people about safe driving titled his speech "Lost: Four Friends," and began by describing three accidents that had taken the lives of three of his friends. Next he analyzed the accidents and concluded that each one had resulted from carelessness--not looking to be sure a railroad track was clear of oncoming trains before crossing, speeding, crossing the center line of the road. He next urged the audience to think as they drove, to remember the power of a car, to expect the unexpected on the highway. He closed by explaining that he was attending a funeral that afternoon --the funeral of a fourth friend, a young man who had died in a traffic accident, leaving a wife and baby son to survive him. His final sentence explained that he defined friends as people he knew and liked, and his closing words were, "*You* are my friends." One listener said afterward that he remembered that speech every time he drove to or from school.[3]

On a subject so familiar as safe driving, most people have heard all the arguments before. How effective is the material this speaker has used? What kind of material is it? Is it better than statistics about the number of deaths in accidents would have been? Why? What does this approach add to an old subject?

EXERCISE: Fresh Treatment

In the following problems of persuasion, the audience probably is not in violent disagreement with the premises; the difficulty is to convince them of the importance of the idea advanced. Choose one of the problems, read the two possible ways of approaching it, and decide which presentation of the idea would be more effective. Be prepared to explain your choice either orally to the class or in a short paper:

A. A writer wants to discourage people from smoking.

1. He cites figures to show that instances of cancer are much more numerous among people who smoke.
   Next he mentions that many doctors have given up smoking since the reports of studies have appeared.
   He describes the danger to health that smoking creates.
   He concludes that people should not endanger their health. Or

2. He starts by saying that the theory that smoking is one's own business is not strictly true: smokers are often inconsiderate of others.
   He mentions a friend who has just paid a $40 doctor bill for shots and allergy treatment necessary after she had made a plane trip during which her seat companions were smoking.
   He shows that many people have allergies or other problems that are affected by smoke.

---

[3] This speech is published in *Speeches for Illustration and Example*, by Goodwin J. Berquist, (Scott Foresman and Company, 1965. The speech was made by Clarence Yurie.)

He adds that such people are frequently in situations where they must endure smoke fumes, particularly if they are too polite to protest.
He closes by urging that people who smoke should consider the effects on others.

B. A student wants to persuade listeners to contribute to CARE.
   1. He begins by saying "I have a son. He is ten years old and he lives in a country where many people do not even have homes."
      He asks what $10 will buy for each member of his audience--three movie tickets? a pair of shoes? a trip to the beach?
      Then he shows what $10 will buy for his "adopted" son--food for a month, warm clothes. It will also enable the family to stay together.
      He cites figures to show the range of CARE activities to provide for starving children.
      He concludes that adopting a child has given him a new family feeling. *Or*,

   2. He first summarizes the history of CARE and its purposes as a program to help impoverished people in underprivileged nations.
      He explains the plan of "adopting" a child or a family and supporting them by contributions to CARE.
      He cites evidence to show how many people have been helped and how much food has been distributed by the CARE program.
      He concludes with a plea for generosity, since we are a comfortable nation and should help the unfortunate.

But what if the audience really disagrees? What if they do not buy your premises? Perhaps everyone, or at least most people, know we ought to drive safely and ought to be generous, but suppose they are really hostile to your idea? Can you find premises they will accept as a starting point? In Kennedy's inaugural, for example, he was addressing foes as well as friends and allies. How did he find premises they could agree with? What premises did he use to reach the Communists? the anti-American groups? What did he assume they want that we also want?

Is there anything else you can do? Can you find a suggestion in this example: Henry Ward Beecher, a minister at the time of the Civil War who became an abolitionist and an advocate of the Union, once spoke to a British audience that was largely sympathetic to the South. He was urging support of the Union, and in the opening of his speech said:

> Now, personally, it is a matter of very little consequence to me whether I speak here tonight or not.(Laughter and cheers.)

> But, one thing is very certain, if you do permit me to speak here tonight you will hear very plain talking. (Applause and hisses.) You will not find a man--(interruption)--you will not find me to be a man that dared to speak about Great Britain three thousand miles off, and then is afraid to speak to Great Britain when he stands on her shores. (Immense applause and hisses). And if I do not mistake the tone and temper of Englishmen, they had rather have a man who opposes them in a manly way (applause from all parts of the hall) than a sneak that agrees with them in an unmanly way. (Applause and "Bravo!") Now, if I can carry you with me by sound arguments, I shall be immensely glad (applause); but if I cannot carry you with me by facts and sound arguments, I do not wish you to go with me at all; and all that I ask is simply fair play. (Applause and a voice: "You shall have it too.")

Does the audience response indicated in parentheses suggest that his procedure to obtain a hearing was effective? What did he do exactly? How did he counteract the hostility of the group?

Here is another example, not of an actively hostile audience, but an audience not entirely in agreement with the premises of the writer. Leonard Bernstein, trying to show an audience that jazz has value, said:

> (For text of speech, see _The Speaker's Resource Book_, eds. Arnold, Ehninger, and Gerber; Scott, Foresman and Co., Revised Edition, 1966; beginning on p. 68 with "I love it for its humor. . . ." and closing on p. 69 with ". . .and love about jazz.")

What is Bernstein doing in these paragraphs to prepare the audience to hear his opinion? Is he telling them they are wrong? What assumptions is he trying to suggest to counteract the assumptions his listeners might have?

ASSIGNMENT FOR SPEAKING AND WRITING

You may have noticed that both Beecher and Bernstein in these passages were concerned chiefly with assumptions; they were preparing to offer their reasons, but first they were concerned with the attitude of the audience, as affected by beliefs. You must at times have discovered that you believed something that many people seemed to disagree with--you held an unpopular idea, so to speak. Think over one such idea that you have considered and decided you are right about, even though other people do not agree with you. Now imagine that you were going to express that idea for the audience of your class, either in writing or in a speech, then see if you can explain in a paper or a short speech (five minutes) what unfavorable premises you might have to counteract and how you might do it. You will need to consider the assumptions your audience already makes, and the objections they might raise. You may suggest premises you might find that the audience will accept, and how you can work from them to your own premises. If you are speaking, make a careful outline, and in either case, keep your papers; you may use them again in a later assignment. Here are some possible subjects to start you thinking:

The driver's licensing age should be raised to eighteen.
The names of teenagers involved in crimes should be published in the paper.
All students should be required to take typing. (or driver training)
Students must have a high school diploma to obtain a driver's license.
Girls should be drafted into the armed services.
Draftees should have a choice between entering the armed services and entering the Peace Corps.
Students who make A and B grades in English should be allowed to participate in an independent study program.
School authorities have the right to regulate dress and appearance of students.

GIVE ME ONE GOOD REASON!

When you began your study of transformational grammar you discovered before long that kernel sentences alone do not cover all the uses you need to make of language; not every idea can be put into a kernel sentence that makes a statement and left there. People are not content with assertions; we all want to look statements in the face and decide for ourselves whether we can say, yes, that's so, or I'm not sure I believe this. Your next step was logical: you needed to raise questions--yes? no?--and then, because we cannot stop with is it or isn't it, you added the wh-forms--who? what? when? where? how? and most important of all--why? When you transfer from the grammar of a statement to the meaning, the questions become very important, and the answers become more important still. We want reasons for believing what we hear or read. Most of what we say or write for others is based on the questions that audiences are asking themselves. Some questions are simple to answer, and can be disposed of easily, like these from one of your earlier grammar units:

Do puppets have strings?
Does the cookie crumble easily?
Does this frosting become thick?
Have they seen the Potamac?
Did you pass the test?

You find answers to these simple questions in two different ways, depending on the question. How would you find the answer to the first three? How about the last two?

These are yes-no questions, simple because they demand no interpretation. Sometimes in writing and speaking the questions are factual, and then answers based on observation, or on the citing of someone else's reported observations, are all we need to convince the audience. On occasion a writer can do what you recommended for answering the first three questions--set up a theory, or hypothesis, and test it out in his observations. This is the method of the scientist conducting an experiment, and when you can review for an audience the results of your observations you have a good chance to be believed. The interpretations you put on the facts carry weight if you can make clear how you arrived at the interpretation. Here, for example, is a brief explanation by a careful observer trying to answer a why question. Does he convince you that he is right about mallards?

> (For selection, see "Laughing at Animals" in The Written Word, eds. Daniel and Leggett; Prentice-Hall, Inc., 1960; beginning on p. 268 with "I was experimenting at one time. . . ." and ending on p. 269 with ". . . from the view of the astonished crowd.")

Where did the author set up his hypothesis? What modifications did he have to make in it as he made his tests? Does he convince you that he was right? With what kind of reasons?

Where does he state his conclusions? How positively does he state them? Would you say he was justified in making positive statements? How many times did he use qualifying verbs like seem, appear to, or must have? By looking at the sentences in which he uses such verbs, what can you conclude about the kind of statement he qualifies? How careful is this man in his reasoning? What can you learn from him? How effective is his ending--how does it help his idea?

What do you do if your investigation of a hypothesis does not prove out? Of course you can do what Churchill did when he was writing his history of England and found that a particularly good story was a myth--he included the story anyway, with the explanation that if it didn't happen, it should have: it was a good story. But unless you are Churchill this method is impractical. If you want to give readers or listeners the benefit of your discovery, you have seen that you can describe the way you tested out a theory, as Mr. Lorenz did with the mallards. If you had to change your mind, would you gain by including the faulty hypothesis? This is how Lincoln Steffens managed this kind of material. Which does he put first?

> (For selection, see "Wisconsin and Bob LaFollette" from Lincoln Steffins' Autobiography, Volume II; Harcourt, Brace and Co., New York, 1931; beginning on p. 454 with "When toward the end of my survey of Illinois. . . ." and ending on p. 462 with ". . .he did for his public purposes.")

QUESTIONS TO DISCUSS

1. What does Steffens gain by giving you his faulty hypothesis first? How soon do you learn that he had to reject it?

2. Howwould the effect have been different if he had not told the reader so soon that his thesis was wrong, in fact, had not made the firm statement till the end of the passage? How would the effect have been different if he had given his final opinion of LaFollette fully at the beginning of the passage?

3. What kind of reasons does he give for changing his mind? How did he check his hypothesis? How convincing are these reasons?

4. What is the most convincing evidence he offers that LaFollette was honest? Why does this strike you as most effective?

5. How important is it to know a hypothesis from an established fact?

EXERCISE: Testing a hypothesis

1. People are always testing out hypotheses, about small matters and crucial ones. Here is a very ordinary occurrence. Take it step by step and see what you conclude at each point:

a. You have taken a test given to all your class, possible score 100. Your score is 64.
What do you suppose you have made on the test in a letter grade?

b. Now look at the scores for the entire class. All scores are given:

71
71
70
69
67
67
67
67
67
66
66
64
61
61
60
57
57
57
54
54
52
50
46
42
31
30
30
26
24
14
14
14
13
9

Does your hypothesis check now?

c. Your teacher explains that the class did badly on the test; none of you made sufficient preparation, and she wanted you to see that you need to study. What might your letter grade be now?

How does this change things?
What do you need to know to test a hypothesis?

2. Sometimes working out a hypothesis to test depends on seeing the likely possibilities. Here is an example to practice on: You arrive one evening to babysit with the child of some friends of your family. When you arrive, you see that the front door is ajar, but nobody answers your knock. You go in and call out to say that you have come. Nobody answers. You discover that in the diningroom dinner, or most of it, is still on the table; there is food on the plates. The two chairs are pushed back; napkins are on the floor. The child's highchair is lying on its side, and the plate and cup are overturned on the floor; the child's food is scattered on the rug. Nobody is there. What might you think has happened--

bank robbers have abducted the family to hold as hostages?
a neighbor has rushed in asking for help and the family has gone to aid?
they have received an anonymous call that a bomb is planted in the house?
is there a more likely explanation? Can you think of one?

Optional Writing Assignment

Can you remember any hypothesis you have yourself tested out and either accepted to rejected? Perhaps you satisfied yourself that you were right and felt you had proved your point; perhaps you discovered your hypothesis did not account for all the facts and had to adjust your conclusions. Describe your procedure in checking out your hypothesis, and give your reasons for your final conclusion. Then see whether the class thinks you have proved your point.

Or,

Try a new hypothesis, and see where it takes you. Off-hand, would you say that the leading characters in the literature you have read this year were men or women? or, does the leading character change in most of the works you have read as the story progresses? Look back through the stories and check out your impression, then write your paper giving the reasons for your answer. Does the class agree?

Beyond the Checkable Facts: Logical Reasons

If we could measure everything in a test tube or on a slide rule, our lives would be much less complicated. But unfortunately, most of the questions we need to talk and write about are not measureable or testable by laboratory techniques. How many of these questions could we answer in the most perfectly equipped laboratory:

is gold softer than silver?
should the U. S. have dropped the atom bomb on Hiroshima?
can the student council handle student discipline problems?
is violence on TV harmful to children?
what will take blue ink stain out of a white shirt?

Which questions cannot be answered by laboratory experiment? Why?

Such questions require more than facts: they require interpretations, judgments, the exercise of reason , or putting ideas together to reach conclusions. When as speaker or writer you discuss questions like these, as you frequently must, the reasons you give the audience for accepting your views must be logically convincing. If you can give a scientific reason , of course you should--anything that can be solved by science should be, and arguing about it is pointless. But if you are talking about what is right or what is advisable to think or do, you must depend on judgment, not on scientific test. As you have seen, fact and observation help you to be persuasive; reviewing the testing of a hypothesis can convince an audience. But for many purposes, establishing the good sense of your point requires you to give reasons based on logical deduction. In your tenth grade rhetoric lessons you identified three reasoning patterns, or enthymemes, that often appear in writing and speaking:

1. principle-instance (if this is an instance of this principle, then what is true of the principle is true of this instance)

   Example: Non-profit institutions serving the public interest should not be taxed; schools are non-profit institutions serving the public interest; therefore schools should not be taxed.

2. analogy (if A is like B, then what is true of B is likely to be true of A)

   Example: A bundle of sticks fastened together cannot be broken, though the single sticks can be snapped easily. We must be like the sticks and act together, or we may be defeated, (or--united we stand; divided we fall).

3. cause-effect (if A is the cause of B, then when you find B you can assume it was caused by A; when you find A, you can predict effect B)

Example: If young people are not provided with healthy ways of spending their leisure time, they are very likely to get into trouble; therefore, if our community wants young people who are good citizens, we should provide wholesome activities for them.

Two more basic patterns are somewhat more complex than the first three but just as frequently useful:

4. degrees (what is true of a minor matter should be even more likely in a more important matter.)
   Example: If a man would not harm a stranger, he would even less wish to harm his family, whom he cares about.)

5. alternatives (two contradictory ideas cannot both be true, or--you can't have it both ways!)
   Example: (from the Bible) No servant can serve two masters: for either he will hate the one and love the other; or else he will hold to the one, and despise the other. Ye cannot serve God and Mammon.

These are logical patterns on which sound reasons are based. Can you see where problems might arise in these patterns? You may already be familiar with the better-known fallacies like hasty (glittering) generalization, false dilemma, band-wagon ("everybody's doing it") and "card-stacking" (using only the evidence on your side.) Fallacies can be strung out indefinitely and given various names, but you have a working knowledge if you understand where reasoning may go astray. For practical purposes, could the parts of the reasoning process give you a grouping of fallacies? For example, would one set of fallacies come from faulty premises? Could another group result from unrelated premises and conclusion? Could a third set lie in the conclusion itself--a faulty conclusion from sound premises? Here are some possibilities:

The premises may be faulty:

inaccurate (What would happen to a conclusion from a first premise like this bit of folklore: tomato seeds cause appendicitis?)

false dilemma: (The first premise narrows the possibilities too much, as in: we must be able to make all our own decisions or be treated as children. This is a mistake, because there are actually other alternatives.)

unqualified (What would you have to conclude if the premise is too inclusive--Everyone who believes in public ownership of utilities is a Communist, and John believes in public ownership?)

The reasoning may be faulty:

reasons may avoid the issue, as in:

Senator X is not trustworthy; don't vote for this measure, because he is for it (attacks the man, not the issue)

I should be able to stay out late--everybody else can (bandwagon--the issue is not proved)

Buy Miraculous Creme--TV stars use it (testimonial)

analogies may not make valid comparisons: (We don't expect everybody to know chemistry--why must everybody study English?)

The second premise may relate to the predicate of the first, not to the subject NP: (All dogs are animals; my cat is an animal; therefore my cat is a dog.)

Cause reasoning may miss the real cause or focus on only one of several causes: (Jim has a cold; he must have gotten his feet wet.) (Some boys were playing ball in the yard this afternoon and tonight we found a broken window; they must have broken it with the ball. This may be true, but it may be the fallacy of concluding that because one event followed another the first event caused the second. There is a Latin term for this fallacy--post hoc ergo propter hoc, or "after this, therefore because of this.")

The conclusion may not really follow from the premises: (There is a Latin term for this fallacy also--non-sequitur, or literally, "It does not follow.")

the conclusion may go beyond the premises: (Some students are lazy and he is a student; of course he is lazy)

hasty generalization: (The students at that other school are certainly unpleasant; I met two of them today and they were terribly rude.)

These are all common fallacies, and they turn up in writing and speaking more often than you might think. For example, read the following selection. As you read it, turn on your sharp critical judgment and see if you can identify the fallacy:

"The Dread Tomato Addiction"

by Mark Clifton

(For text, see Astounding Science Fiction, Feb. 1958; pp. 97-98.)

Questions to Discuss

It is easy to see that this is ridiculous--it is intended to be--but why is it? Are any of the statements inaccurate? Then where is the fallacy? What do you think the author is trying to prove?

EXERCISE: Continued Preparation for a Paper or Speech

Earlier in this unit, you selected a subject for possible development in a paper or speech, and you reviewed your assumptions about the subject.

Now line up the reasons why you believe that your contention is sensible and should be accepted. Write them down, each one in a complete sentence, and form them into an outline with the central idea stated first:

Statement: . . . .

Reasons:
A. . . . .
B. . . . .
C. (etc.)

You should be able to read because at the beginning of each of the reasons--the statement is true because A., because B., etc. Check carefully to be sure the reasons are logically sound; discard any that seem not to be when you review them. Keep the outline till you have looked at the next part of this lesson.

Presenting Logical Reasons

Knowing what you believe and why you believe it is the first essential in convincing other people. But you still have the problem of expressing your ideas in the form and order that will best dispose the audience to listen or read and agree that you are making sense. How can you arrange your material to give your idea the best possible statement for the audience?

Here is an interesting example of arranging reasons in a speech made in 1805 by the Indian speaker, Red Jacket. He was addressing white men and Indians at a council of the Six Nations,(a) and his speech was a response to one by a white missionary. This is what he said:

> Friend and Brother:--It was the will of the Great Spirit that we should meet together this day. He orders all things, and has given us a fine day for our council. He has taken his garment from before the sun, and caused it to shine with brightness upon us. Our eyes are opened, that we see clearly; our ears are unstopped that we have been able to hear distinctly the words you have spoken. For all these favors we thank the Great Spirit; and him only.

(a) The "Six Nations" were a group of five allied Indian Tribes, in what is now New York State, which were joined in the 18th century by a sixth, the Tuscaroras, originally from what is now North Carolina. The other five were the Mohawks, Oneidas, Onondagas, Cayugas, and Senecas.

Brother: This council fire was kindled by you. It was at your request that we came together at this time. We have listened with attention to what you have said. You requested us to speak our minds freely. This gives us great joy; for we now consider that we stand upright before you, and can speak what we think. All have heard your voice, and all speak to you now as one man. Our minds are agreed.

Brother: You say you want an answer to your talk before you leave this place. It is right you should have one, as you are a great distance from home, and we do not wish to detain you. But we will first look back a little, and tell you what our fathers have told us, and what we have heard from the white people.

Brother: Listen to what we say. There was a time when our forefathers owned this great island. Their seats extended from the rising to the setting sun. The Great Spirit had made it for the use of the Indians. He had created the buffalo, the deer, and other animals for food. He had made the bear and the beaver. Their skins served us for clothing. He had scattered them over the country, and taught us how to take them. He had caused the earth to produce corn for bread. All this he had done for his red children, because He loved them. If we had some disputes about our hunting ground, they were generally settled without the shedding of much blood. But an evil day came upon us. Your forefathers crossed the great water, and landed on this island. Their numbers were small. They found friends, and not enemies. They told us they had fled from their own country for fear of wicked men, and had come here to enjoy their religion. They asked for a small seat. We took pity on them, granted their request, and they sat down amongst us. We gave them corn and meat; they gave us poison (whisky) in return.

The white people, brother, had now found our country. Tidings were carried back, and more came amongst us. Yet we did not fear them. We took them to be friends. They called us brothers. We believed them, and gave them a larger seat. At length their numbers had greatly increased. They wanted more land; they wanted our country. Our eyes were opened, and our minds became uneasy. Wars took place. Indians were hired to fight against Indians, and many of our people were destroyed. They also brought strong liquor amongs us. It was strong and powerful, and has slain thousands.

Brother: Our seats were once large, and yours were small. You have now become a great people, and we have scarcely a place left to spread our blankets. You have got our country, but are not satisfied; you want to force your religion upon us.

Brother: Continue to listen. You say that you are sent to instruct us how to worship the Great Spirit agreeably to his mind; and, if we do not take hold of the religion which you white people teach, we shall be unhappy hereafter. You say that you are right, and we are lost. How do we know this to be true? We understand that your religion is written in a book. If it were intended for us as well as you, why has not the Great Spirit given to us, and not only to us, but why did he not give to our forefathers the knowledge of that book, with the means of understanding it rightly? We only know what you tell us about it. How shall we know when to believe, being so often deceived by the white people?

Brother: You say there is but one way to worship and serve the Great Spirit. If there is but one religion, why do you white people differ so much about it? Why not all agreed, as you can all read the book?

Brother: We do not understand these things. We are told that your religion was given to your forefathers, and has been handed down from father to son. We also have a religion, which was given to our forefathers and has been handed down to us, their children. We worship in that way. It teaches us to be thankful for all the favors we receive; to love each other, and to be united. We never quarrel about religion.

Brother: The Great Spirit has made us all, but he has made a great difference between his white and red children. He has given us different complexions and different customs. To you he has given the arts. To these he has not opened our eyes. We know these things to be true. Since he has made so great a difference between us in other things, why may we not conclude that he has given us a different religion according to our understanding? The Great Spirit does right. He knows what is best for his children; we are satisfied.

Brother: We do not wish to destroy your religion, or take it from you. We only want to enjoy our own.

Brother: You say you have not come to get our land or our money, but to enlighten our minds. I will now tell you that I have been at your meetings, and saw you collect money from the meeting. I cannot tell what this money was intended for, but suppose that it was for your minister, and if we should conform to your way of thinking, perhaps you may want some from us.

Brother: We are told that you have been preaching to the white people in this place. These people are our neighbors. We are acquainted with them. We will wait a little while, and see what effect your preaching has upon them. If we find it does them good, makes them honest, and less disposed to cheat Indians, we will then consider again of what you have said.

Brother: You have now heard our answer to your talk, and this is all we have to say at present. As we are going to part, we will come and take you by the hand, and hope the Great Spirit will protect you on your journey and return you safe to your friends.[9]

QUESTIONS TO DISCUSS

Before you can appreciate Red Jacket's management of his material, you need to see what he is trying to do. What is his purpose? What main idea does he need or want to convey? Does he expect his answer to be the one the white men want?

What are the reasons Red Jacket gives for his reply? Can you write them up in a brief sentence outline like the one you have just made on your own subject? Try it--write the statement out first, then the reasons. Next compare this outline with the speech itself. Where does the main idea become clear? that is, where is it really stated? You have listed the reasons in sentences; compare your statements with Red Jacket's. What do you notice about the way he phrased the statement of his reasons? How does it help the effectiveness of the speech?

How well do you think his reasons stand up logically?

Why do you think he included the first two paragraphs? Do they offer reasons to support his main point? What about the third paragraph; what is its purpose? Where does he begin to build his reasons? What do the fourth, fifth, and sixth paragraphs accomplish?

Now look at the order of the reasons Red Jacket gives for his answer to the white men. How effective is the arrangement? What pattern can you see in the order?

Would you say that he has given an effective statement of his views? Why or why not? Do you think he necessarily convinced the audience he was talking to? If not, does that mean he did not make a good speech?

---

[9] Printed in The World's Best Orations, Vol. VII. ed. David J. Brewer, St, Louis: Ferd. P. Kaiser, 1899. pp. 2571-2573.

Could the white men take offense at anything Red Jacket said? Can you see anything he did to guard against offending his audience? Does he question the white men's logic at any point? How does he keep this from offending? Where has he acknowledged that differences of opinion exist?

Constructing Patterns

From the examples of selections you have read in this unit, can you find any underlying principles that might help you present your own logical defense of a position? Consider, for example:

Should you take into account possible objections? How?
Can you meet and answer faulty assumptions?
Can you make any concessions to the different point of view?
Can you show that you understand the opposing view and respect it?
Does giving the background of the question help your purpose? How?
Can it reinforce your attitude?
Can it prepare the audience to view the question fairly?
Where is the best place to introduce material?
Can your arguments progress in importance (build a climax)?
Should you meet objections first or as you go along?
Where will examples be most effective?

The idea you want to express and your purpose in expressing it will of course determine the material you select and the way you decide to arrange it. You might find it useful, however, to raise this question:

What structure patterns might be effective for presenting ideas? Here are some possibilities; perhaps you can add to them:

Logical patterns: direct
  discuss the objections to your point; show that they are not altogether true; offer reasons for your contention

  concede the points on which your opponents are right; then show that the advantages of your proposal outweigh the objections
    (these are forms of concession-reversal pattern--this is true, but---)
  outline the problem, offer a solution, show that it will solve the problem.
  In more elaborate form, outline the problem, suggest several proposed solutions, reject the ones that will not work, show that yours will
    (rhetoricians call this the motivated sequence, if you like to know technical names)

Logical patterns: indirect

tell a story that makes a strong example of the problem you want to deal with; show how it illustrates your point and offer your proposal to repair the situation

give your reasons as a series of examples; then make the point

ASSIGNMENT FOR WRITING AND SPEAKING

Now with all the force of your accumulated wisdom, can you plan your speech or paper from the logical outline you have made? Your problem is to make your reasons as convincing as possible for your audience. Study your purpose, and decide what structural pattern will allow you to be most effective in presenting your idea. Use the audience of your class, and consider what reasons will be most persuasive to this group. You may want to make a new analysis form, like the reasons outline, to show the pattern you want to follow. Such an analysis is called a rhetorical plan, and if you are preparing a speech, turn it in with your outline at the time you make your speech. You may consult your speech manual for further help with the rhetorical plan.

Some members of the class should prepare speeches, and the rest of the class should listen and comment on the success of the logic. In your speech manual you will find evaluation blanks for speeches to convince.

When the papers are finished by students who work out this assignment in writing, the class may work in small groups to read and discuss the papers. Each group should select the most effective paper to be read alouc to the entire class.

Lesson 2 What's the Evidence?

In the last lesson, where you concentrated on logical reasons as necessary to persuasion, you encountered more than once the word support. In fact, you have been running into this word, and the idea it represents, ever since you began to study rhetoric, and you heard a great deal about it when you examined the principles of generalization. Before you go any further with kinds of effective reasons you should take a more penetrating look at the matter of support to see what ground rules you might discover to help you as writer or speaker in accomplishing your purpose. The word support in this context is actually a metaphor--a comparison of setting forth an idea to constructing a bridge or building; the support for an idea is like the pilings that hold up a bridge, or the steel skeletal structure of a building. The ordinary language used to describe rhetorical problems is an extension of this metaphor--you have read statements like, "You must give your idea such firm support that it will stand up (or hold up) against objections."

Another word for support is evidence, and if you think a moment you realize how familiar you are with that word. You cannot read or listen to much about any subject without finding references to evidence--concrete evidence, legal evidence, scientific evidence, historical evidence, hearsay evidence, first-hand evidence, medical evidence--even, alas, doctored evidence. Anyone but the incurably gullible constantly asks, what's the evidence? before accepting new facts or interpretations; and in the absence of evidence, the wise person reserves judgment.

Now what are the implications of all this for you as writer and speaker--and as listener-reader? Can you establish any reliable standards for accepting evidence as valid, as opposed to evidence you ought to view with healthy suspicion or absolutely reject? What is good evidence? Perhaps it would help to look first at the sources of evidence.

What is evidence made of?

Would you say that all evidence aims at being factual? Factual is a slippery word--in older times it was a fact that the world was flat; anybody could look at the evidence of trees and lakes and ground under his feet and see that. But "facts" change as people learn more, and though the word facts is indispensable, it has to be used with the reservation that facts are always subject to revision. In that context, can you say that evidence is the assembling of the greatest possible number of "facts"? And how does anyone discover facts? Think back over the selections you have read in this unit, and the kind of facts they cited.

Was the evidence in the selection about mallards factual? was Red Jacket's evidence factual? And where did these facts come from? How did the writers know they were true? (True is another word to use with reservations; truth also changes with time.) Can you find a word to describe the source of evidence in these selections?

It is not always possible to discover all the information you need from your own observation and experience; you sometimes need to rely on the knowledge of experts, on studies made by other people or statistics worked out by others. When you read about a subject or hunt up information compiled by other people you are conducting research, and if you use the facts that you find or quote the opinions of experts to back up your reasons, you are using a different kind of evidence--you are citing authority. These are the two basic sources of evidence--observation and authority. It is important to remember that authority is also observation, but it is not first-hand; when you cite authority, you are using the observations of other people.

Tests of Evidence

First-hand evidence--observation

Evidence from your own observation and experience is likely to be effective, we have agreed. But here is a pertinent question: is first-hand evidence always sure to be reliable? Can we accept it lock, stock, and barrel, or should we put it through some tests?

Consider this evidence, for example. In the course of the famous witchcraft scare in Salem, Massachusetts, in 1692, the case of Bridget Bishop came to court; she was accused of witchcraft. Here is one of the pieces of evidence brought in against her--an eye-witness testimony:

> John Bly senior and Rebecca Bly his wife of Salem, both Testify and say that said Jno Bly Bought a Sow of Edwd Bishop of Salem Sawyer and by agreement with said Bishop was to pay the price agreed upon unto Lt. Jeremiah Neale of Salem, and Bridget the wife of Said Edward Bishop because she could not have the money or value agreed for paid unto her, she came to the house of the deponents in Salem and Quarrelled with them about it, soon after which the sow having pigged, she was taken with strange fits Jumping up and knocking her head against the fence and seemed blind and deaf and would not Eat neither Let her pigs suck but foamed at the mouth which Goody Henderson hearing of said she believed she was overlooked and that they had their cattle ill in such a manner at the eastward when she lived there and used to cure them by giving of them, Red Okra and Milk which we also gave the sow: Quickly after eating of which she grew Better and then for the space of near two hours together she getting into the street did set off Jumping and running between the house of said deponents and said Bishops as if she were stark mad, and after that was well again and we did then apprehend or Judge and do still that said Bishop had bewitched said sow.

Now this was legal evidence, given under oath in a legal proceeding. It and other evidence was sufficiently credited by the court to bring a verdict of guilty, and the unfortunate Goody Bishop was hanged. Do you see anything wrong with this evidence? Consider first: do you question the reliability of what the Blys actually saw? That is, have you any reason to doubt that the sow behaved as the Blys said it did? Then where is the trouble? Would you challenge the reasoning? (Set it down as an enthymeme with premises and conclusion if that would help your analysis.) Is anything amiss besides the reasoning? What about the assumption behind the enthymeme? What would you have to believe to accept this evidence as valid?

Can you suggest one test for evidence from this example? Could you write a rule?

Reliable evidence must be . . . .

In setting up the first test, you did not question the evidence of the sow's behavior--the observation the Blys reported; you questioned the interpretation, and the assumption underlying the interpretation. In this instance you could accept the repeated facts themselves--but is this possible in every instance? Is eye-witness testimony, or the evidence of direct observation, always right? Look at the following example and see what further tests for evidence it suggests to you:

> (For text, see account given by Walter Lippmann in Public Opinion; Macmillan, New York, 1949; beginning on p. 81 with "At a conference of psychologists in Germany. . . ." and ending with ". . . replaced at least one-tenth of the actual fight.")

Lippmann accounts for the discrepancies in the reports of what observers saw as produced by stereotypes. Can you think of any other elements in the situation that might have affected what people observed? Would the position they occupied in the room make any difference? the degree of attention they gave to the event? Would you expect the accounts to differ even more if the observers had been asked to write up the event three weeks after it happened instead of immediately after? Why?

Can you write a rule for testing evidence that will sum up all these considerations?

Evidence must be . . . .

It is seldom possible to find all the evidence on a given subject, and it is even less possible to present it all in a single speech or paper; the speaker or writer must always select and usually interpret the material he uses. In the process of selection and interpretation another problem of evidence can arise that is sometimes difficult to see unless the reader considers what is not used, or left out. Here, for example, is a brief evaluation of George Washington, written by an Englishman at the time of the Revolutionary War. Can you see the problem of evidence it brings up?

Placed at the head of an army and country, which, at least, were

> great and glorious in the American accounts of them, it is not to be wondered at that Mr. Washington soon began to feel his consequence. His ruling passion is military fame. Nature has certainly given him some military talents, yet it is more than probable he never will be a great soldier. There are insuperable impediments in his way. He is but of slow parts, and these are totally unassisted by any kind of education. Now, though such a character may acquit itself with some sort of eclat, in the poor, pitiful, unsoldier-like war in which he has hitherto been employed, it is romantic to suppose he must not fail, if ever it should be his lot to be opposed by real military skill. He never saw any actual service, but the unfortunate action of Braddock. He never read a book in the art of war of higher value than Bland's Exercises; and it has already been noted, that he is by no means of bright orshining parts. If, then, military knowledge be not unlike all other; or, if it be not totally useless as to all the purposes of actual war, it is impossible that ever Mr. Washington should be a great soldier. In fact, by the mere dint and bravery of our army alone, he has been beaten when ever he has engaged; and that this is left to befall him again, is a problem which, I believe, most military men are utterly at a loss to solve.

Do you concur in the author's evaluation? Would you say that the writer is probably saying what he really believes--that is, is he presenting the facts honestly? If you think he is not trying to be dishonest, what is the source of your resistance to accepting his judgment?

Or, consider this statement by George III, King of England at the time of the Revolution. This was written to one of his nobles just after the war with America:

> I cannot conclude without mentioning how sensibly I feel the dismemberment of America from this Empire, and that I should be miserable indeed if I did not feel that no blame on that Account can be laid at my door, and did I not also know that knavery seems to be so much the striking feature of its Inhabitants that it may not in the end be an evil that they become Aliens to this Kingdom.[13]

Would you want a present-day historian to form his opinion of our forefathers on the basis of this evidence? Why not? Does your answer to this question and to questions above suggest a test for evidence?

---

[13] From The American Revolution Through British Eyes, Ed. by Martin Kallich and Andrew MacLeish, New York: Harper & Row, 1962. p. 141.

Evidence must be . . . .

How does this look when you put it all together? Can you compile your findings into a usable set of questions as tests for evidence based on observation? It should look like this, allowing for slight differences in wording:

Tests for Evidence

Is it based on sound assumptions?
Is it accurate?
Is it complete?
Is it representative? (Does it consider all points of view and make proper evaluations?)
Is it objective? (unbiased)

Evidence Based on Authority

As you have seen earlier, you must often depend not on your observations, but on the informed opinion of other people, possible experts who have formed their judgments from the same process of observation and evaluation. Using authoritative evidence has some hazards, as H. L. Mencken once demonstrated in a light-hearted attempt at humor that backfired. In his column in the New York Evening Mail he once published a history of the bathtub, from which this excerpt is taken:

> (For text, see H. L. Mencken, The Bathtub Hoax and Other Blasts and Bravos(from the Chicago Tribune); ed. Robert McHugh; Knopf, New York, 1958; beginning on p. 6 with "In this luxurious tub . . . ." and ending on p. 7 with ". . . and in 1862 it was repealed.")

But Mencken regretted his "history." Some time later he said this of the bathtub article:

> (For text, see The Bathtub Hoax and Other Blasts and Bravos; beginning on p. 10 with "On December 28, 1917, I printed. . . ." and ending on p. 12 with ". . . as to question the Norman Invasion.")

This may be a lesson in the dangers of writing spoofs, for Mencken never succeeded in killing the story. Later he raged that the American public would believe anything, but none of his explanations undid the damage; the bathtub hoax was still taken seriously. If it is a lesson in the danger of inventing history, it is also a lesson in not mistaking humor for fact. This is not, fortunately, an extensive problem for the reader, but it should encourage everyone to look twice at evidence.

More frequently the problem of evidence from authority is related to the problems of opinion. When you want to back up your point by citing authority, you frequently find conflicting views by different people. How do you decide which judgment to accept? Can you assume that every opinion is equally valid? On this point Claude Fuess, the biographer of Daniel Webster, had this to say:

> (For selection, see Saturday Review (March 26, 1960), beginning on p. 21 with "That one citizen is as good . . . ." and ending on p. 23 with ". . . surely to encourage a cult of mediocrity.")

What is Fuess's point about authoritative opinion? What kind of evidence does he use to support it?

The basic question for you as speaker and writer when you use authority to support your point is always: what does the audience need to know about the authority to accept the opinion quoted as valid evidence?

Here are some problems of authoritative statements that may help you find answers to that question:

1. A patent medicine manufacturer assures that his medicine will cure cancer.

2. A speaker charges that several members of Congress are Communists and waves a briefcase saying that in it he has evidence to prove his charge. Later it is discovered that he had no such evidence.

If you cited either of these people as authorities, would you expect an audience to be convinced that cancer is curable or that several members of Congress were Communists? Why?

3. E. E. Cummings says that writing poetry is difficult but satisfying.

4. An actor urges that everyone should vote for the candidates of one political party as the best possible choice for the welfare of the country.

Which authority would you expect a reasonable audience to be most likely to accept? Why?

5. King George III says the Americans are such knaves that England was probably well rid of them.

6. The head of the local labor union says that the minimum wage is too low and should be raised thirty cents an hour.

7. The chairman of the local business men's club says that the minimum wage is already too high.

8. Pianist Jones's aunt says that Jones is the best pianist in the city. What reservations would you expect audiences to have if you quoted these statements as evidence?

From this list, can you compile a set of tests for authority as evidence? What does the audience need to know about your source? Your tests might look like this:

Tests for Authority

Is the authority honest?

Is he competent? (specifically on this question--an actor might be very sound on methods of acting or the problems of publicity)

Is he unbiased?

Note:
Healthy skepticism is necessary to the thinking man, but this does not mean that people must never believe anything. G. B. Shaw once said, too, that if you want to know the truth you should hunt up people who are strongly on opposite sides, not seek out "some idiot" who thinks himself impartial. The key is to put opinions in perspective.

ASSIGNMENT FOR SPEAKING

The class should work in threes for this assignment. Each trio should read an article in the Casebook that has not been used in the assignments before this. In each group of three, the article should be discussed, and then each student should prepare a brief speech (three minutes). One of the three students should present material about the author--who he is, what his position is, and whatever he can learn about his background, education, and interests; also he should explain the author's purpose in the article and state his central idea.

The second member of the group should prepare to explain to the class what kind of evidence the author used in the article and how effective it is. He should answer the question: how well does it meet the tests of evidence, and of authority (if the author cites authorities)?

The third member of the group should be prepared to tell the class how well the author meets the tests of authority. Would he be a good authority to cite? Why could you or could you not quote him to an audience and expect them to accept his judgment as reasonable?

Evidence and the Audience

In a speech or a paper, the audience has a great deal to assimilate; therefore the evidence you give can be more effective if it is easily grasped. If you are using statistics, for example, is it better to give total figures, or to translate them into percentages or round numbers? In some instances might the total figure be more effective?

In your use of authority as evidence, you should consider one caution. When you quote words or sentences or paragraphs out of their original context, it is very easy to do an injustice to the author's meaning, or to general truth. These words, for example, seem to state a clear attitude:

> this government is not a democracy. It is not a republic. It is an odious aristocracy; a hateful oligarchy of sex; the most hateful aristocracy ever established on the face of the globe; an oligarchy of wealth, where the rich govern the poor.

But this apparent indictment of the government is not quite what it seems out of context. The first sentence is not complete; its first two words are "To them"--meaning to women. See what happens to the meaning when you read the first part of the paragraph in which the sentence occurs:

> For any State to make sex a qualification that must ever result in the disfranchisement of one entire half of the people is to pass a bill of attainder, or an ex post facto law, and is therefore a violation of the supreme law of the land. By it the blessings of liberty are for ever withheld from women and their female posterity. To them this government has no just powers derived from the consent of the governed. To them this government is not a democracy. It is not a republic. It is an odious aristocracy; a hateful oligarchy of sex; the most hateful aristocracy ever established on the face of the globe; an oligarchy of wealth, where the rich govern the poor.[17]

Even the context added might leave the quote open to misinterpretation unless you know more about when and why the words were used. Why is it important to know when the words were said or written? This statement was made by a woman, Susan B. Anthony, before women were granted the right to vote. How does this change the force and meaning?

Here is another example of how misleading a partial quote can be: Thomas Jefferson once said, "We are all Republicans." If this were used alone, one political party might be able to claim the philosophy of Jefferson for its own. But here is the context: "We have called by different names brethren of the same principle. We are all Republicans; we are all Federalists." Particularly in quoting, leaving out the qualification or the condition the author puts on a statement can alter the meaning. In this quotation from Judge Learned Hand, about liberty, the author seems to be saying that liberty is assured forever: "It needs no constitution, no law, no court to save it." Now see what the same words mean when they follow the sentences here: "Liberty lies in the hearts of men and women; when it lies there, no constitution, no law, no court can even do much to help it. While it lies there, it needs no constitution, no law, no court, to save it." You must always be fair to the meaning of the authority you quote. Even scripture can be distorted--in the famous example from the Bible, you can give very bad advice if you put together two phrases from different parts of the book: "And Cain slew his brother; go thou and do likewise."

---

[17] From a speech given by Susan B. Anthony in 1873. Taken from The World's Great Speeches, ed. Lewis Copeland, p. 321.

Reasoning from Internal Evidence

One of the most interesting and useful forms of reasoning is based on the interpretation of a piece of writing or speaking to arrive at conclusions. Read the following selection about a letter attributed to President Lincoln but later questioned as having been his writing. This is a problem of fact which often can be resolved only by this kind of interpretation. Here is the letter in question:

November 21, 1864

Mrs. Bixby,
Boston, Massachusetts

Dear Madam,--

I have been shown in the files of the War Department a statement of the Adjutant-General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the Republic they died to save. I pray that our heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and, the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,

Abraham Lincoln

"Who Wrote Lincoln's Letter to Mrs. Bixby?"

(For text, see "Who Wrote the Bixby Letter" by William L. Werner in From Fact to Judgment; Graves & Oldsey, eds.; The Macmillan Company, New York, 1957-63, 2nd edition; pp. 74-79.)

QUESTIONS TO DISCUSS

Does the author convince you that Lincoln did not write the letter, and Hay did? What is his most telling evidence?

What is the purpose of the first three paragraphs? Could the author have left them out without losing effect? Why or why not? What is the author doing in the next five paragraphs--what reason is he building? Why does he include the quotations from Lincoln in the paragraph beginning "Hay's diary records the President's busy-ness"?

How sound is the author's reasoning about Hay's silence and the use of the letter in the collected works? How consistent a case does he make of Hay's motives and actions about the letter?

What assumption about people and language is the author making in his reasoning? Does this assumption--or do these assumptions--seem reasonable to you?

ASSIGNMENT FOR WRITING

Reasoning from internal evidence is so frequently necessary for making decisions that you should have the experience of trying it yourself. Select one of the following assignments and work it out in a paper in which you give your reasons for the decision you make:

A. In stage productions of Macbeth, one piece of stage business is disputed in the interpretation of the play. The question is, does Lady Macbeth actually faint in the play after the murder of Duncan, or does she only pretend to faint? It is played both ways. If you were the producer, which way would you want the action played, and why? You must decide what the reasons would be for either action--in a word, what in Lady Macbeth's character would prompt the action.

B. In Macbeth also another disputed point is the appearance of Banquo's ghost in the banquet scene. Does the ghost appear on stage or does he not? Some companies play this appearance with a green light on the ghost; some productions do not have him appear at all. Which way would you play it if you were producing the play? Explain what you would do and why.

C. Ibsen's play Ghosts is left with an equivocal ending, and this is a debated question in theater production, too--how to play the ending of Ghosts. Does the mother give her son the poison or doesn't she? Obviously a company cannot play it both ways, at least not on the same night. Which ending would you use? Give your reasons.

In each of these assignments you must draw your reasons from the play itself. Make your paper as convincing as you can; when you have finished, all the papers may be read and discussed.

Lesson 3 -- The Power to Move

Why do men go off voluntarily to war? Why is a man willing to risk his reputation for an unpopular cause? Will logical reasoning alone motivate people to such actions as these? Thomas Jefferson pointed out long ago that most men are reluctant to change their circumstances for others that might prove harmful to their well being. However, when reasoning can be reinforced by strong appeals to personal interests or ideals, people can be moved to do many things that they might otherwise hesitate to venture.

What kind of appeal impels men to action when logical reasons will not? Every time you ask a friend, or a parent, "Will you do this for me?" you are not appealing to logic; you are appealing to friendship, to affection, to a desire to be helpful. Kindness, affection, helpfulness are feelings, emotions--not logical reasons--and when you seek to arouse them, you are using psychological appeals.

If people were entirely rational, if they acted always on perfect logic, psychological appeals would never be necessary. All a speaker or writer would need to do would be to present his idea and offer his reasons; the acceptance would automatically follow (if his logic were sound, that is). But people are not always logical, even in their own best interests; desires get in the way of the reasonable course of action. The purpose of the psychological appeal is to reconcile desire with logic--to point out that what the audience really wants is consistent with what is wise and reasonable to decide, even if at the moment other desires pull in a different direction. Charity drives, for example, are based ultimately on the logic that a whole society suffers if some people are deprived of all avenues to comfort, but the approach to the public is more likely to be through pictures of handicapped (and attractive)children or appeals to generosity and human sympathy. If we decide to give our dollars to charity, rather than buy a transistor radio, it will more likely be because we are reminded that children and poor people are hungry or sick, and not because we know that society will be better off.

What kind of emotions move us to make decisions? Think a little --what psychological appeals are really effective? This is to say, what do people want? Are some desires common to everybody? Would you say that everybody wants

security
self-preservation
independence
sense of achievement
comfort
physical health
love (friendship)
companionship
fun
admiration
respect
self-improvement

Would you add more? What about qualities we want to see in ourselves? Would you include:

attractiveness
generosity
fairness
thoughtfulness
intelligence
sympathy
efficiency
ambition
self-reliance

Would you add more? Should we also consider feelings we want to avoid? How about:

hate
meanness
fear
bad temper
prejudice
being left out
unreasonableness
envy
self-interest

Which of these appeals do you think would be strongest to bring people to decisions? Which would you be most likely to respond to? If you glance through the advertisements in any magazine, you can see very quickly what the sellers of soap, hair-cream, and insurance think people respond to. Would you say that some of these appeals are on a higher level than others? Are some emotions better to arouse in people than others? Which would you say represent higher levels?

Now we need to consider how and for what purpose speakers and writers use psychological appeals. You have studied the use of logic in discourse; now you may observe the ways writers and speakers reinforce their logic with appeals to emotion.

One of the most important and famous documents in the history and literature of America is Patrick Henry's speech to the Virginia House of Burgesses in 1775. Speeches have been more important than many people realize in influencing the decisions that have created our history; this one, which you have met before in your studies, was one of the most influential. Henry was trying to persuade the members of the House to vote for joining the rebellion against England. When you read it this time, look for the logical reasons Patrick Henry offers, and then at the psychological appeals he uses.

> Mr. President:--
>
> No man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the house. But different men often see the same subject in different lights; and, therefore, I hope it will not be thought disrespectful to those gentlemen, if, entertaining as I do opinions of a character very opposite to theirs,I shall speak forth my sentiments freely and without reserve.This is no time for ceremony. The question before the house is one of awful moment to this country. For my own part, I consider it

as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of the debate. It is only in this way that we can hope to arrive at truth, and fulfill the great responsibility which we hold to God and our country. Should I keep back my opinions at such a time, through fear of giving offense, I should consider myself as guilty of treason towards my country, and of an act of disloyalty toward the Majesty of Heaven, which I revere above all earthly kings.

Mr. President, it is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren, till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those, who, having eyes, see not, and having ears, hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst, and to provide for it.

I have but one lamp by which my feet are guided, and that is the lamp of experience. I know of no way of judging of the future by the past. And judging by the past, I wish to know what there has been in the conduct of the British Ministry for the last ten years to justify those hopes with which gentlemen have been pleased to solace themselves and the house. Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with those warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation; the last arguments to which kings resort. I ask gentlemen, sir, What means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy, in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us: they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find, which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done everything that could be done, to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and Parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne! In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free--if we mean to preserve inviolate those inestimable privileges for which we have been so long contending--if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon, until the glorious object of our contest shall be obtained--we must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts is all that is left us!

They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat, but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable--and let it come! I repeat it, sir, let it come.

It is in vain, sir, to extenuate the matter. Gentlemen may cry, Peace, Peace--but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

QUESTIONS TO DISCUSS

1. What is Patrick Henry's main idea? What logical reasons does he give to support it? On what grounds does he argue that they must fight now? What kind of evidence does he cite? What authority does he use? How effective do you think the use of religious authority would be for the audience?

2. Where does he anticipate the possible opposing arguments? How does he meet them?

3. In what part of the speech does most of the logical argument appear--at the beginning, in the middle, or at the end? Where does the psychological proof begin? In which part of the speech does it chiefly appear? Would the speech be more or less effective if this order were reversed?

4. What psychological appeals does Henry use? Would you say that they are high or low level appeals? How effective do you think they are?

5. Look at the language Henry has used:
What examples of effective parallelism can you find in paragraph 5? How many items do you find in the series in these sentences? Now consider:

  Is a two-part series or a three-part series more likely to create an effect of confidence, certainty, finality? Which type of series is more likely to suggest massive evidence?
  Where in paragraph four can you find effective examples of each kind? Do they bear out the prediction you made about the effect? Why might Henry want to create these effects in paragraph five?

In how many paragraphs do you find questions? What effect does the series of questions in the last paragraph create? How does the use of questions here differ from the use in the third and fifth paragraphs?

What psychological effect do the many exclamations produce? In what part of the speech do you find most of them? How can you account for this?

Are most of the sentences short, medium, or long? Is there any observable change in the length from the beginning of the speech to the end? What psychological effect does this change have?

Another famous document from the same period in our history is Thomas Paine's pamphlet The Crisis. This piece of writing, intended to put new heart into the Americans when things were going badly in the Revolutionary War, was also influential in its time. The stirring sentiments Paine expressed heartened the people as he had hoped they would. Here is a brief section from the work:

> These are the times that try men's souls: The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country; but he that stands it now, deserves the love and thanks of man and woman. Tyranny, like hell, is not easily conquered yet we have this consolation with us, that the harder the conflict, the more glorious the triumph. What we obtain too cheap, we esteem too lightly:--'Tis dearness only that gives everything its value. Heaven knows how to put a proper price upon its goods; and it would be strange indeed if so celestial an article as FREEDOM should not be highly rated. Britain, with an army to enforce her tyranny, has declared that she has a right (not only to TAX) but "to BIND US IN ALL CASES WHATSOEVER"; and if being bound in that manner is not slavery, then is there not such a thing as slavery upon earth. Even the expression is impious; for so unlimited a power can belong only to GOD.
>
> . . . .
>
> I have as little superstition in me as any man living; but my secret opinion has ever been, and still is, that God Almighty will not give up a people to military destruction, or leave them unsupportedly to perish, who have so earnestly and so repeatedly sought to avoid the calamities of war, by every decent method which wisdom could invent. Neither have I so much of the infidel in me as to suppose that he has relinquished the government of the world, and given us up to the care of devils; and as I do not, I cannot see on what grounds the king of Britain can look up to Heaven for help against us; a common murderer, a highwayman, or a house-breaker, has as good a pretense as he.
>
> . . . .
>
> I once felt all that kind of anger, which a man ought to feel, against the mean principles that are held by the tories: A noted one, who kept a tavern at Amboy, was standing at his door, with as pretty a child in his hand, about eight or nine years old, as I ever saw, and after speaking his mind as freely as he thought was prudent, finished with this unfatherly expression, "Well! Give me peace in my day." Not a man lives on the continent but fully believes that a separation must some time or other finally take place, and a generous parent should have said, "If there must be trouble, let it be in my day, that my child may have peace"; and this single reflection, well applied, is sufficient to awaken every man to duty. Not a place upon earth might be so happy as America. Her situation is remote from all the wrangling world, and

> she has nothing to do but to trade with them. A man can distinguish himself between temper and principle, and I am as confident as I am that GOD governs the world, that America will never be happy till she gets clear of foreign dominion. Wars, without ceasing, will break out till that period arrives, and the continent must in the end be conqueror; for though the flame of liberty may sometimes cease to shine, the coal can never expire.
>
> . . . .
>
> The heart that feels not now is dead; the blood of his children will curse his cowardice who shrinks back at a time when a little might have saved the whole and made *them* happy. I love the man that can smile in trouble, that can gather strength from distress and grow brave by reflection. 'Tis the business of little minds to shrink; but he whose heart is firm, and whose conscience approves his conduct, will pursue his principles unto death. My own line of reasoning is to myself as straight and clear as a ray of light. Not all the treasures of the world, so far as I believe, could have induced me to support an offensive war, for I think it murder; but if a thief breaks into my house, burns and destroys my property, and kills or threatens to kill me or those that are in it, and to "*bind me in all cases whatsoever*" to his absolute will, am I to suffer it? What signifies it to me whether he who does it is a king or a common man; my countryman or not my countryman; whether it be done by an individual villain, or an army of them? If we reason to the root of things we shall find no difference; neither can any just cause be assigned why we should punish in the one case and pardon in the other.
>
> . . . .

QUESTIONS TO DISCUSS

1. What logical reasons did Paine give for supporting the war? Which were similar to Henry's reasons? What new ones did he advance?

2. Where did Paine use the analogy argument? Is this argument *logically* persuasive or *psychologically* persuasive?

3. Did he appeal to any of the same emotions Patrick Henry appealed to? Which were different, if you found differences? Were most of these appeals high level? Did he use more or less variety than Henry did?

4. How does his style compare with Henry's? Were his sentences longer or shorter? Would the fact that he intended his pamphlet for a reading audience instead of a listening audience account for part of the difference? How much does he use balanced structure?

5. Can you find examples of metaphor in Paine's paragraphs? How effective are they? Did he use more metaphor than Henry did? What did he mean by "summer soldier" and "sunshine patriot"? What emotions would these terms arouse?

EXERCISE

Select one paragraph from one of the two selections you have just read and see how many different psychological appeals you find in it. Look carefully for negative appeals too--the emotions the speaker or writer appeals to in order to suggest action to avoid undesirable effects.

Problems in the Use of Psychological Appeals

The necessity for guarding against dishonest psychological appeals is so familiar to you that it needs no laboring, but perhaps one qualification should be repeated: appeals to emotion are not necessarily dishonest just because they use psychology rather than logic. As you learned earlier, the test for integrity in the emotional appeal is whether logic is really on your side when you add psychology to it. Logic is not on the side of the advertiser who promises instant popularity if you purchase his brand of hair cream; the persuasion is based solely on appeal to the customer's desire to be popular, and it is not true that hair cream will make the difference.

This example is striking enough--and frequent enough--to be clear without analysis, but some abuses of the psychological appeal are a little harder to see. Here, for example, is a paragraph taken from the speech of the Italian dictator, Mussolini, just before Italy attacked Ethiopia. What about the psychological appeals here strikes you as questionable?

> **Never, as at this heroic hour, have the people of Italy revealed such force of character, and it is against this people to which mankind owes its greatest conquests, this people of heroes, of poets and saints, of navigators, of colonizers, that the world dares threaten sanctions.[19]**
>
> **--A Call to Arms," October 2, 1933**

This all sounds very stirring, but when were the "conquests" he speaks of? the heroes and navigators? Sanctions would be imposed if at all

---

[19] From The World's Great Speeches, ed. Lewis Copeland, p. 511.

for something the country had just done or was about to do. Are these appeals honest? Is logic on Mussolini's side?

Here is the final paragraph of Lincoln's Second Inaugural Address. What would you say about the integrity of these appeals:

> With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan--to do all which may achieve and cherish a just, and a lasting peace among ourselves, and with all nations.

Lincoln is not giving logical reasons in this paragraph, but is logic on his side? Was it better for the nation as a whole to heal the breach, even if it requires some concession and generosity in the North? Are the appeals high or low level? Whose interest was Lincoln seeking--his own, the North's, or the whole country's? Do you think he was wise to put his final appeal into psychological instead of purely logical reasons? Why?

One of the great dangers in emotional appeal is that judgment words are easy to use. Nobody very much likes opposition, and it is a temptation to translate a human annoyance at being contradicted into a judgment word describing the opponent. You are not likely to use such extreme language as Mussolini's about opponents--"Only brains softened by puerile illusions, by sheer ignorance, can think differently"--but all writers and speakers must guard against the unsupported judgment expressed in a word or phrase.

A danger in the psychological appeal that can seriously impair writing is sometimes called "fine writing" or "overwriting." Actually it means asking the reader for an emotional response that is not built up in the language itself. Here, for example, is a passage from a novel:

> (For selection, see Under Two Flags by Ouida; Grosset and Dunlap, New York, 1923; beginning on p. 163 with "Yet he had never treaded more deftly. . . ." and ending with ". . . and left her silently--forever.")

What is wrong with this? Would you believe it? But where is the trouble? What emotions are you supposed to be feeling? And why aren't you feeling them? Look at the final statement in each of the paragraphs; have the details given prepared you for the dramatic moment? Could you rewrite this passage so that it might be believable? What would you change?

Psychological Appeals in Speaking

Earlier you found the statement that psychological appeals are somewhat different in writing and speaking. Can you see why this might be true? The speaker is talking directly to his audience; the writer is not in their presence. The speaker's audience is assembled--would that fact be likely to affect the kind of response they make? When you are in a group watching a movie or listening to a speaker, are you likely to make a different response from the one you make when you watch television alone, for example, or when you read? If the material is funny, when do you laugh more freely? Are your responses different in degree when you are in a large audience and when you listen in a small group? Members of a group respond to each other as well as to the speaker; most experienced speakers would tell you that they can usually feel a stronger reaction in a large audience, where each individual is less conscious of his own reaction, and is stimulated by the reactions of the people around him. Part of this is a response to the speaker's manner and voice; if he is animated, vigorous, the audience feels more excitement.

Here is a rather extreme example of the difference. Read the following text of a speech made by Knute Rockne, a famous football coach. In the speech he is addressing the football team just before a game--this is a pep talk, intended to inspire the team to great achievement on the field. See how effective you think it is as you read:

"Knute Rockne Talks To His Team"

(Listen to this recording on Victor Record #22808, arranged by Christy Walsh.)

As you read this, does it sound like an effective pep talk? Can some of the football enthusiasts in the class tell you how good Rockne's advice about playing is? Why does Rockne mention several players specifically? Is he giving them new information, or has he some other purpose in talking directly to them? What emotions is he appealing to? Would you call them high or low level appeals? What does he gain by interchanging the pronouns we to you to I? Would you say that his use of repetition is as effective as Patrick Henry's? How effective do you think this speech is as you read it? Can you explain on what grounds you reach this judgment?

Now listen to the speech played on a recording. What is your judgment now? If you have revised your judgment, can you explain why? Could you formulate any hypothesis about when speech might be more effective than writing in attaining a desired response?

EXERCISE

Look at the topic you selected at the end of the last unit. If you wrote a paper, do you think you would change the presentation of the idea if you delivered it as a speech? If you spoke, what changes would you make if you were presenting the same idea in a paper?

Look through the paper or your notes and outline for the speech. What psychological appeals did you use? Would you revise any of them if you were working out the assignment now?

The pep talk is only one kind of speech in which psychological appeals are important. Below are two speeches on a much more serious matter, and they differ even more from the pep talk in that the two speakers wanted opposite results. They were addressing a jury in a court of law, one leading the prosectution of the accused, the other definding.

On December 30, 1905, Ex-Governor Frank Streunenberg of Idaho was killed by a bomb trap planted in his front yard. Harry Orchard had confessed the crime and later implicated three union officials from Denver, one of whom was William Haywood, the defendant at the trial. The miners' union was at that time involved in a bloody struggle with the Mine Owners' Association. Orchard also admitted having bombed an Idaho railroad station, an act which resulted in the death of fourteen men. He was furthermore found to have committed arson together with the owner of a saloon and to have destroyed his own business for the insurance money, as well as having deserted his wife and child for another woman, and later deserting the woman.

The three accused men were kidnapped and taken across the border into Idaho without extradition procedure and at length were brought to trial by Prosecutor Hawley, who enlisted the aid of Senator Borah for conducting the Prosecution. Clarence Darrow, a famous lawyer, known for his brilliance as a defense counsel, defended Haywood. As a pacifist, Darrow disapproved of the militance of Haywood's actions elsewhere on behalf of the union; nevertheless he believed that Haywood was a victim of the prejudice against the union movement. He believed in the justification of the union cause, and he knew that convicting Haywood would be a blow to the union. Here are parts of the closing addresses made to the jury by Senator Borah and Clarence Darrow.

The Haywood Trial: Plea for the Prosecution[22]

William E. Borah
United States Senator from Idaho

(The concluding part of his speech to the jury in the trial of William Haywood for the murder of Governor Steunenburg.)

I have no doubt that many times during this trial you have been much moved by the eloquence of counsel for the defense. They are men of wondrous powers. They have been brought here because so rarely gifted in power to sway the minds of men. It was their part in loyalty to their clients to toy with your sympathies, to call you, if possible, from the plain path of justice and duty; to lead you, if possible, from the brave and manly consideration of the real facts of this case. But as I listened to the music of their voices and felt for a moment the compelling touch of their hypnotic influence, there came back to me all the more vividly, when released from the spell, another scene--there came to me in more moving tones other voices. I remembered again the awful night of December 30, 1905, a night which added ten years to the life of some who are in this court-room now. I felt again its cold and merciless chill, faced the drifting snow and peered at last into the darkness for the sacred spot where last lay my dead friend, and saw true, only too true, the stain of his life-blood upon the whited earth. I saw men and women standing about in storm and darkness, silent in the presence of the dreadful mystery, and Idaho disgraced and dishonored--I saw murder--no, not murder--a thousand times worse than murder, I saw anarchy displaying its first bloody triumph to Idaho. I saw government by assassination pointing to the mangled form of Frank Steunenberg, the broken family, the blood bespattered home, and saying to all--look, look, and take notice! Here is the fate of all who do their duty to their state and the Government. As I thought over that night again I said to myself, Thou living God, can time or the arts of counsel unteach the lessons of that hour? No, no; for the sake of all that good men hold near and dear, let us not be misled, let us not forget, let us not be falterers in this great test of courage and heroism.

---

[22] From American Oratory of To-Day, Ed. Edwin DuBois Shurter pp. 177-179.

Counsel for the defense have tried to make you believe that we would have professional distinction at the cost of human liberty or life. There has been something in this cause to make a man forget all professional pride. I only want what you want--murder stopped in Idaho. I only want what you want--human life made safe--assassination put out of business. I only want what you want--the gate which leads to ou homes, the yard gate whose inward swing tells of the returning husband and father, shielded and guarded by the courage and manhood of Idaho jurie

In this passage, is Borah depending more on logic or on psychological appeal? (This is not the entire speech, remember; this is the final appeal to the jury.) What logical reasoning does he use here?

In the first paragraph, Borah charges the defense counsels with using a psychological appeal to "call you from the plain path of justice and duty." In the same paragraph how does he himself counter the "hypnotic spell he has mentioned? Is his refutation based on logic? To what emotions does he appeal in this passage? How effective do you think his presentation is? Does he seem to be making good use of psychological proofs?

Here is a part of Darrow's final plea for the defense. As you read, look for the emotional appeals he makes, and for logical reasoning.

The Haywood Trial: Plea for the Defense[23]

Clarence S. Darrow
Of the Chicago Bar

(Extract from his closing address to the jury in the trial of William Haywood as a conspirator in the assassination of Governo Frank Steunenberg, of Idaho, 1906. The trial attracted the attention of the whole country.)

---

[23] From American Oratory of To-Day, Ed. Edwin DuBois Shurter pp. 173-176.

The defendant in this case, William D. Haywood, is charged with having killed the late Governor Steunenberg. The murder was cold, deliberate, cowardly in the extreme, and if this man, sitting in his office in Denver, fifteen hundred miles away, employed this miserable assassin to come here and do this cowardly work, then, for God's sake, gentlemen, hang him by the neck until dead. He has fought many a fight--many a fight with the persecutors who are hounding him in this court. He has met them in many a battle in the open field, and he is not a coward. If he is to die, he will die as he has lived, with his face to the foe.

Gentlemen, when you are through with this trial and have gone back to your homes and think of it, pictures will come to you of the figures in this case, and amongst the rest Harry Orchard's. It may not come to all of you alike. One of you may picture Harry Orchard as he is meeting this drunken man reeling out of the saloon and shooting him to death in the darkness of the night. Another man may picture him as he places the fagot under Neville's saloon and runs away. Another may picture him as he plants a box of powder under the station and hurries off in the darkness to save his life, while he sends fourteen souls unshriven into the great beyond. Another may picture him placing a bomb at Steunenberg's gate. Hawley will picture him as a cherubim with wings growing out from his shoulders and with a halo just above his head and singing songs, with a lawyer on one side of him and McPartland on the other. I don't know yet how Borah will picture him, but everybody will picture him according to how they see him. You have seen him here. You have heard his story. You have seen him, sleek and fat and well fed, facing this jury day by day, asking for this man's blood. Do you ever want to see him again? Is there any man that can ever think of Harry Orchard--any man but Hawley--is there any sane man, I will say, who can ever think of Harry Orchard except in loathing and disgust? And yet, gentlemen, upon the testimony of this brute, this man who would assassinate his own nine year-old girl with a dagger a thousand times more malicious and deadly than one that kills, upon his testimony you are asked to get rid of Bill Haywood. For what? Does anybody else attack his name? Anybody else swear anything against him? Has any other voice been raised to accuse him? Oh, no. You are asked to take his life because down in Colorado and up in the Coeur d'Alenes he has been against the Mine Owners' Association, and because he has been organizing the weak, the poor, the toilers; and for that reason he has raised up against him the power of this body of men, and you are asked to kill Bill Haywood.

I have known Haywood--I have known him well and I believe in him. God knows it would be a sore day to me if he should go upon the scaffold. The sun would not shine or the birds would not sing on that day--for me. I would think of him, I would think of his wife, of his mother, I would think of his children, I would think of the great cause that he represents. It would be a sore day for me, but, gentlemen, he and his mother, and his wife and his children, are not my chief concern in this great case. It is not for them I plead. Other men have died in the same cause in which Will Haywood has risked his life. He can die if this jury decrees it; but, oh, gentlemen, do not think for a moment that if you hang him you will crucify the labor movement of the world; do not think that you will kill the hopes and the aspirations and the desires of the weak and poor.

Gentlemen, it is not for William Haywood alone that I speak. I speak for the poor, for the weak, for the weary, for that long line of men who, in darkness and despair, have borne the labors of the human race. The eyes of the world are upon you--upon you twelve men of Idaho to-night. Wherever the English language is spoken or wherever any tongue makes known the thoughts of men in any portion of the civilized world, men are talking and wondering and dreaming about the verdict of these twelve men that I see before me now. If you kill him your act will be applauded by many. If you should decree Bill Haywood's death, in the railroad offices of our great cities men will applaud your names. If you decree his death, amongst the spiders of Wall Street will go up pæans of praise for these twelve good men and true. In every bank in the world, where men hate Haywood because he fights for the poor and against that accursed system upon which the favored live and grow rich and fat--from all those you will receive blessings and unstinted praise.

But if your verdict should be "not guilty" in this case, there are still those who will reverently bow their heads and thank these twelve men for the life and reputation you have saved. Out on our broad prairies where men toil with their hands, out on the wide ocean where men are tossed and buffeted on the waves, through our mills and factories, and down deep under the earth, thousands of men, and of women and children--men who labor, men who suffer, women and children weary with care and toil--these men and these women and these children will kneel to-night and ask their God to guide your hearts--these men and these women and these little children, the poor, the weak, and the suffering of the world, are stretching out their helpless hands to this jury in mute appeal for Will Haywood's life.

Why did Darrow spend so much time attacking Harry Orchard? On what grounds did he attack Orchard's character? You might note the picture Darrow creates in the words "sleek and fat, and well fed, facing this jury day by day, asking for this man's blood." Would the statement have been as effective if he had left out the first and?

Do you see any indication that Darrow thought the jury might have some prejudice about the issues? Where? How does he attempt to counteract it? Why, for example, does he mention more than once that Haywood was a fighter?

Why does he mention Haywood's family? Where else in the passage does he talk about families? How does this refute one of Borah's argument

What emotions does Darrow appeal to? Are they high or low level appeals? Does he depend entirely on psychological proof? How much logical reasoning does he use?

How effective do you think his plea is?

EXERCISES: Examining psychological proof.

Select one of the following exercises:

Exercise 1: Which plea that you have just read makes the stronger case logically? Which plea had the stronger emotional case? Write or prepare for oral presentation a short explanation of how you think you would vote if you were on the jury and why. (Remember, you are judging on a part of the final plea only. You have not really reviewed the entire case or read all the evidence).

Exercise 2: Bring to class an editorial or a letter to the editor from your local paper and show the class what use the writer has made of psychological appeals. Indicate whether the appeals are reinforcing logic or working counter to it.

(Note: you may be interested to know, now that you have made your own judgment, that Haywood was acquitted.)

Psychological Appeals in Writing

Logical reasoning and appeals to logic can be handled much the same way in speeches and in papers, but when as a writer you want to evoke an emotional response from your readers, can you do it as you would if you were talking directly to them? Can you say, like Borah, "In the court of your own conscience the verdict must be worked out" without sounding a little artificial? If the reader is not there before you, do direct words addressed to him really enlist his emotional response, or may they just make the reader a little uncomfortable?

What does the writer do when he wants to go beyond the purely logical to add the force of emotion to his persuasion? Here is a section from an essay by a scientist, C. P. Snow, expressing his deep concern with the obligations of science to the modern world. As you read it, consider the audience he seems to want to reach. Is his message just for scientists, or is it for the general public?

> (For text, see "The Moral Un-Neutrality of Science" by C. P. Snow in College Reading and College Writing, eds. Johnson-Davis; Scott, Foresman and Co., New York, 1966; beginning on p. 134 with "When you think of the long and gloomy history . . . ." and ending on p. 136 with ". . . to avoid showing themselves disposed to good.")

What is Snow's thesis (central idea) in this passage? What is he advocating? What is his audience--scientists? the public? mainly Englishmen and Americans? What emotional response does he want from the audience?

To what extent does he depend on logic? What psychological appeals does he make? (Be sure to look at the third paragraph from the end.) Whose responsibilities is he talking about? Does he include himself--among the scientists? along with the general public? Who does he mean when he says we? Does he always mean the same group? To what specific emotions does he appeal?

Now--how does he handle the emotional appeals? Are they direct? If not, what does he substitute for the speaker's direct plea?

Here is another example of persuasive writing that includes strong appeals to the emotions. Can you see how the author evokes the feelings?

"38 Who Saw Murder Didn't Call the Police"

by Martin Gansberg

> (For text, see The Norton Reader; W. W. Norton Company, Inc., New York, 1965.)

What do you think Gansberg's purpose was in writing this article? Is he simply reporting a series of interesting events, or does he want the reader to respond with emotion? What feelings do you think he hopes to arouse? Would you say he succeeds?

Now--how did he do it? Does he make any direct appeals? Does he tell you what you should feel? What does he do, then, to guide your response?

Here are some clues:

Consider the selection of events.

Consider the tone--impassioned? sentimental? matter-of-fact?
  What does the tone contribute to the effect?

Consider the language.
  What effect does the syntax create?
  Study the verbs, the nouns, the modifiers. Do they suggest the response he hopes for?
  Look at the ending. What is its impact?

In both these articles, do you feel only a moderate conviction on the part of the writer, or do you get a sense of urgency? What about the writing evokes it? Is logic on the writer's side in both articles? How does the psychological appeal reinforce it?

Can you draw some conclusions for the writer?

What can a writer do to enlist the emotions of the reader in support of his point?

Can he use narrative to suggest his point clearly and effectively without actually stating it?
Can he select and order his material so that it arouses emotion?
Can he use details that create the emotion he intends the reader to feel?
Can he identify himself with the reader and thereby strengthen the force of what he demands of himself?
Can he convey a direct emotional response by the tone of his writing?
Can he arouse emotion by carefully selecting the words he uses?

ASSIGNMENT FOR SPEAKING OR WRITING

Prepare and present a persuasive speech. Select a topic on which you have a genuine conviction that you believe the audience would be wise to accept and act upon. This may be something you think the audience should do, or something you think the audience should believe. Think through your logical reasons, then see whether you can add the force of emotional appeal to advocate your proposal. Consider the attitudes the audience may already have to the question, then decide how you can best explain that your point of view is better for them. Present the speech with as much conviction as possible in your voice and manner, which is to say, let your sincerity show. Then ask for their comments, and see whether you have convinced them.

Here are some possible subjects; you may have a better idea, but these will start your thinking:

advocate responding to a charity drive (there are many of these each year; if one appeals to you, this is a good topic)

advocate a different attitude in your class or school on some current problem

convince the class of the value of some activity you think more people should enjoy

defend something you think many people condemn without justification (modern art, modern music, teen age activities, new rules)

You may consult your Speech Manual for more information on persuasive speeches.

OR

Write a paper in which you try the procedure Gansberg used: in a narrative, make a convincing point. Select your material carefully so that the audience will feel the emotion you intend that they should. Do not tell them directly what they should conclude, but guide their thinking and feeling toward that conclusion.

If you prefer, try advocating an attitude or action as Snow did, by identifying yourself with the audience and explaining what you ought to do.

Lesson 4-- Who Says So?

You have seen in preceding lessons that you are most likely to convince audiences that your ideas are reasonable and worth their consideration if you can offer sound, logical reasons and if you can show that your proposals are consistent with their real desires, even if momentary interests seem to run counter to the wiser course of action. These are indispensable forms of persuasion, but you should recognize one more method that Aristotle considered the most important of all.

When a new idea is proposed to you, what is your first response? You read or hear, "taxes are too high; they should be reduced"--"The schools are not doing their job; Johnny can't write"--"Our representative is right; we should support him." What do you want to know first--even before you ask for reasons?

Does it matter who says so?

Would you believe
- that whiskey is good for snakebites
  - if you read it in an 1850 medical book?
  - if your doctor told you the theory has been shown to be true?
- that changes in the school curriculum should be made at once
  - if the students in the lowest fourth of the class think so?
  - if a group of agitated parents think so?
  - if the teachers' and administrators' association thinks so?

All these people might be right (or wrong), but which would carry most weight with you? Why might you respond differently to the same statement made by different people?

In the second lesson in this unit you set up several tests for evidence from authority as one of the ways to answer the question, "Why should I believe this?" You decided that you needed to know whether a quoted authority was honest, whether he was competent to deal with the question, and whether he was impartial--fair. When you speak or write for an audience, you assume the position of an authority in a way, for you are asking the audience to credit what you say. Credit is a good word to use in this context, because it implies confidence; establishing the audience's confidence in you is an important part of your effectiveness. How can you show your audience that you sincerely believe what you are telling them, that you know enough about the subject to say something worth hearing, and that you are not grinding your own axe but trying to further the best interests of your audience? The methods you use to build the confidence of the audience are called personal proof; they are the credentials you offer your audience to show that you can be believed. Your question now is, what kind of personal proofs help you to accomplish this purpose?

Does a writer or speaker have any credit to start with?

Let's consider speaking as an example. As a speaker, you have several "built-in" possibilities for creating confidence. Think a moment--what kind of speaker makes you feel that you can believe him? First, naturally, you need to consider his thinking and his evidence. Does anything about his manner affect your response to what he says? When you are speaking directly to the audience, you have all the advantages of voice and body action to help you convey your conviction. Do speakers you find it easy to believe usually seem absent-minded, or are they enthusiastic? Does such a speaker mumble and mutter down his chin, or does he speak clearly and loudly enough to make you hear him easily? Does he lean nervously on the rostrum, or does he distract you with random movements? Does he talk directly to you , or does he stare into the corners of the room? Does he seem confident himself without being superior or arrogant? Why should all this affect your response to a speaker? He may be offering sound reasons and making sensible judgments, but if he mutters them or seems apologetic in his manner, is it as easy to believe that he considers his ideas important?

If you can let your genuine concern for your subject show in your voice and manner you help to establish for the audience that this is an important idea.

Personal Proof for the Unfamiliar Audience

When you plan a speech or write a paper for an audience that knows nothing about you or about your ability to deal with your subject, what can you do to give them confidence in what you have to say? Even for your class, you may need to explain how much you know of the subject. Sometimes when you speak you can expect an introduction that will acquaint the audience with your achievements and your connection with the subject; writers who publish their work are often briefly introduced to the reader in a footnote or author's note at the beginning of the article--but you cannot depend on such introductions, and you also cannot be sure they will include all the necessary material. What can you do yourself, in the speech or in the paper you write?

How Can You Show That You Are Sincere?

First of all, do the ideas you are expressing matter to you? Are they your honest opinions? Look again at Kennedy's speech. Does he say anything to suggest that he was deeply concerned with the ideas he was setting forth? Where does he indicate that his dedication is complete? Can you point out the sentences?

How did Henry Ward Beecher suggest that he was speaking his honest convictions? How did Lincoln Steffins make this point? How did Red Jacket show that he was meeting his audience honestly? What did Patrick Henry say to establish confidence in his integrity? Look at his first two paragraphs, and at his last sentence. Now review the speech of Borah in the last lesson. Where does he make clear that he is speaking honestly about a disputed case?

From these examples can you form some conclusions about what you might yourself do to establish your honesty for an audience? Would you include these points:

show that: you are dedicated to the cause you advocate?
you have thought about it?
you consider it important for the audience too?
you respect the opinions of others?
you are willing to express unpopular ideas?
you were open-minded as you reviewed the evidence and formed your conclusion?

Would you add any points?

How Can You Show That You Are Competent To Deal With The Subject?

Your competence may be more often in question than your honesty, particularly at this stage in your rhetorical progress when you are not ready to offer your views as a full-fledged expert whose knowledge is undisputed. Most people are not acknowledged experts on every subject they must discuss and decide about--does that mean that students can have no opinion worth expressing? Or does it mean that your opinion is valuable and worth expressing so long as you recognize the limitations of your ability to deal with a subject at any given point in the progress of your thinking? Did any of the speakers or writers whose works you have studied in this unit seem to you to go beyond the limits of their competence in the interpretations they made?

Can you establish your relation to your subject? Consider these examples:

A. Einstein, discussing the objectives and procedures he thought education should follow, explained that he spoke as a "partial layman." (He had taught university courses, but his primary career was not education.) How did this statement make him more convincing?

B. A student wrote a paper on the unsavory conditions in the state prison and urged that no one, not even a criminal, should have to live in conditions devoid of comfort. Challenged by the class for seeming to claim an expert status without specific evidence, the student explained that his uncle, who was warden of the prison, had taken him through the prison, even to parts that were not shown on the regular prison tours. Shocked by what he saw in some cell blocks, he wrote the paper to express his outrage. Should he have included this information in the paper? Why?

C. Phyllis McGinley, defending life in the suburbs against criticism wrote: "These clichés I challenge. I have lived in the country, I have lived in the city. I have lived in an average Middle Western small town. But for the best eleven years of my life I have lived in Suburbia and I like it."

--A Short Walk to the Station, copyright, Phyllis McGinley, 1949. (Viking Press, N.Y.

Has she convinced you that her opinion is worth having?

D. Jean-Paul Sartre, writing about New York, said:
"I knew very well that I would like New York. But I thought that I would be able to like it immediately, as I had immediately liked the red bricks of Venice and the sombre, massive houses of London. I did not know that for the newly arrived European there is a "New York sickness," just as there are seasickness, airsickness, and mountain sickness."

"Manhattan: The Great American Desert" from Essays of the Masters, Rinehart & Co. N.Y. p. 314.

Do you know at once what his relation to his subject is? Is he writing as an insider or an outsider?

To sum up these ideas we might include these suggestions:
Can you show your relation to the material and the subject (expert, interested bystander, or student? participant or spectator? strongly or mildly interested? new or long-time interest?)
Can you qualify your statements?
Can you show that you know something about your subject?

From your study of the speeches and writings in this unit, can you see ways to demonstrate to the audience that you know enough about the subject to say something valuable? First of all, have you studied all sides of the question and reached a conclusion that you can justify? Now--

can you show that you respect other views even if you can refute them?
can you offer sound reasons? (Nothing can make you sound more competent than furnishing the evidence.)
have you inspected all psychological appeals to be sure they reinforce your logic rather than running counter to it?
can you give your sources of information?
can you show the audience that you know when you are stating facts and when you are interpreting them? (That is, have you separated facts from opinion?)

TO SUM UP -- ANALYZING A SPEECH

If you have really understood the methods of persuasion in this unit, you should be able to see how they are used in an actual speech. You might like to see how a critic analyzed a famous speech. He was not present to hear it; his discussion of the effect of the speech is entirely a re-creation of the situation and the response from contemporary accounts, but he considers the effectiveness of the kinds of proofs you have been studying. The speech is Lincoln's Gettysburg Address, and the analysis that follows is by Gilbert Highet.

The Gettysburg Address

> Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate --we cannot consecrate--we cannot hallow--this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or to detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us--that from these

> honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

Here is Highet's analysis of the speech:

> (For text, see "The Gettysburg Address" by Gilbert Highet from A Clerk of Oxenford; Oxford University Press; 1954.)

How much importance does Highet attribute to personal proof? Was it chiefly in the speech or in Lincoln's character and reputation?

Why does Highet devote so much attention to the circumstances of the address, and to the response of the audience and the press? How much attention does he give to the substance--the reasoning patterns and enthymemes? Could more be said about this? What could you add? What is Highet chiefly concerned with in this analysis?

The discussion of style may give you several insights into the effectiveness of language. What does Highet consider especially impressive?

ASSIGNMENT: ANALYZING A SPEECH

To put all your knowledge to work in a summary assignment, read the material in your speech manual on evaluating a speech. Then listen to an address at which you can be present in the audience, perhaps an assembly speech in your school, or any address by an invited speaker. Listen with your most concentrated attention, and also observe the response of the audience as the speaker takes his position to begin and as the speech progresses. Take some notes if you can, so that you will remember the content of the speech, the structural pattern it takes, and the methods of proof the speaker uses. Note also the effectiveness of the supporting evidence, and of the style.

In preparing your analysis, consider the material you should include. Here are some suggestions:

Explain the occasion--the time, the place, the physical circumstances.

Describe the audience.

Consider the speaker himself--his background, his point of view, his voice, manner, appearance.

Think about the preparation he seems to have made, and the type of presentation (does he use a manuscript? speak extempore? use notes?)

Analyze the speech itself--its purpose, its thesis, its methods of proof, its structure, its style.

Consider how well it is suited to the audience.

Describe the delivery of the speaker (forceful? quiet? meditative? also think about how the manner reinforces the effect.)

Summarize the effectiveness of the speech and the presentation.

ED015902

OREGON CURRICULUM STUDY CENTER

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

TEST

PERSUASION

Rhetoric Curriculum V

Instructions to students:

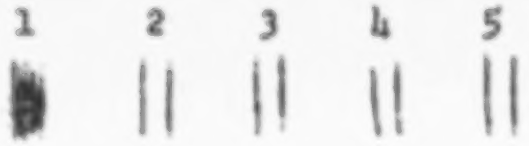
Answers to the questions are to be recorded on the separate answer sheets provided. PLEASE BE SURE TO USE ONLY SIDE A OF THE ANSWER SHEET, THE SIDE THAT HAS ROOM FOR 5 CHOICES.

Use a soft lead pencil (#2 or softer) and completely fill the space between the lines for the response you choose as the correct answer. Your score on this test will be the number of correct answers you mark. There is only one best answer for each item.

Sample test item: Who is the chief executive of the United States Government?
(1) The President
(2) The Secretary of State
(3) The Secretary of Defense
(4) The Chief Justice of the Supreme Court

Since the correct answer is 1, the answer sheet is marked like this:

Sample test item:



TE 000 202

The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

1. The most accurate synonym for assumption is

    1) knowledge.
    2) judgment.
    3) belief.
    4) reason.
    5) argument.

2. The persuasive method used in e. e. cummings' speaking about poetry is

    1) logical.
    2) personal proof.
    3) psychological.
    4) none of these

3. Hitler omitted the following from his speech:

    1) logical proof
    2) assumptions
    3) name calling
    4) knowledge of his audience
    5) none of these

4. Any speaker has an obligation to his audience for

    1) an honest opinion.
    2) personal proof.
    3) logical proof.
    4) adequate support.
    5) all of these

5. The Declaration of Independence is a good example of

    1) a complete enthymeme.
    2) a patriotic diatribe.
    3) a political harangue.
    4) a top-of-the-head document.
    5) inductive reasoning.

6. The Declaration uses

    1) repetition.
    2) parallel structure.
    3) evidence.
    4) deductive reasoning.
    5) all of the above

7. President Kennedy's inaugural address was aimed at

    1) the immediate throng gathered at the ceremony.
    2) radio and television audiences in America.
    3) radio and television audiences all over the world.
    4) reading audience.
    5) all of the above

8. One of Kennedy's assumptions about his audience was that

    1) they were all interested in what he had to say.
    2) they were all apathetic.
    3) they were all war-mongers.
    4) they were unwilling to sacrifice.
    5) they were against him in the first place.

9. We can accept Lorenz's statements on mallards because he proved his conclusions by

    1) casual observation of ducks.
    2) transference of actions of greylag goslings to mallard.
    3) careful and lengthy experimentation.
    4) none of these

10. One purpose of including a faulty hypothesis would be to

    1) strengthen the correct one when reached.
    2) to provide interest.
    3) to confuse the audience.
    4) to show the audience the writer is only human.
    5) to make the article longer.

11. The validity of a hypothesis is intimately related to

    1) the attitude of the audience.
    2) the extent of the evidence.
    3) the grammaticality of the speaker.
    4) the personality of the speaker.
    5) none of these

12. Many hypotheses cannot be tested by laboratory techniques, and these require

    1) interpretations.
    2) judgments.
    3) the exercise of reason.
    4) putting ideas together to reach conclusions.
    5) all of these

13. One of the following is not one of the three reasoning patterns:

    1) hasty generalization
    2) principle-instance
    3) analogy
    4) cause-effect

14. Faulty reasoning may result from

    1) hasty generalization.
    2) band-wagon device.
    3) card-stacking.
    4) name calling.
    5) all of these

15. The Dread Tomato Addiction is a good example of

    1) logical reasoning.
    2) a fallacy.
    3) correct evidence.
    4) accurate interpretation of facts.
    5) none of these

16. Red Jacket's speech put the burden of proof on

    1) the speaker.
    2) the audience.
    3) the Indians.
    4) the white men.
    5) none of these

17. When you use experts to back up your reasons, you are using

    1) your own observation.
    2) your own experiences.
    3) your own experiments.
    4) authority.
    5) none of these

18. Sometimes evidence can be

    1) misleading.
    2) innacurate.
    3) misinterpreted.
    4) unreliable.
    5) all of these

19. The audience needs to know about authority

    1) who the speaker is
    2) what are his qualifications
    3) whether he is competent to speak about a specific subject
    4) all of these

20. The audience would be likely to accept evidence for the following authority:

    1) a graphologist about map-reading
    2) a cartographer about politics
    3) an actor about tree-surgery
    4) an economist about the stock market
    5) a doctor about a Broadway play

21. Writers and speakers reinforce their logic with appeals to emotions--Patrick Henry appealed to the readers'

    1) ambition.
    2) patriotism.
    3) love of comfort.
    4) love of companionship.
    5) none of these

22. The ad inviting people to join the Pepsi generation appeals to

1) love.
2) fear.
3) admiration for youth.
4) self-preservation.
5) sense of achievement.

23. In Clarence Darrow's plea for Haywood, he appealed to the audience's

1) sense of self-preservation.
2) sense of admiration.
3) sense of self-improvement.
4) sense of sympathy.
5) sense of ambition.

24. In urging students to vote at a student body election, an editorial might be appealing to the students'

1) sense of duty.
2) sense of patriotism
3) sense of sympathy.
4) sense of achievement.
5) sense of friendship.

25. What do you consider Gensberg's main emotion aroused in his article about no one wishing to get involved in the lady's stabbing?

1) indignation
2) comfort
3) companionship
4) admiration
5) guilt

26. The tests for authority are

1) whether he is honest
2) whether he is competent to deal with the question
3) whether he is impartial
4) all of these

27. For an audience to "credit" what you say, you must establish their

1) rapport.
2) confidence.
3) own opinions.
4) intelligence.
5) none of these